THE UNIVERSITY
OF ILLINOIS
LIBRARY
070.5
WR
v.33
REMOTE STORAGE
OFFICE

Return this book on or before the *Latest Date* stamped below. A charge is made on all overdue books.

U. of I. Library

8057-S

The pages that are missing were removed because they were advertisements

25c
the copy

A JOURNAL FOR ALL WHO WRITE

$3.00
the year

The Writer's Monthly

V. 33 mar. 2, 3

JANUARY, 1929

JOURNALISM LIBRARY
Not to be taken from this room

"These Confessions"

The Appreciation of Poetry

The Juvenile Field

The Dairy Publications

Writing for Railroad Journals

The Unorthodox Manuscript

Departments *Markets* *Contests*

The Home Correspondence School
Springfield, Mass.

The Writer's Monthly

A Journal for All Who Write

Vol. XXXIII January, 1929 No. 1

The Appreciation of Poetry—Mary Eleanor Roberts 3
Business with the Editor—Rossiter Snyder 8
"These Confessions"—Bettina 10
Writing for the Railroad Publications—C. L. Holland 14
The Unorthodox Manuscript—A. L. Shands 16
Enter: The Dairy Publications—Clyde B. Davis 20
The Juvenile Field—Ruby Lorraine Radford 22
Aha! The Reader Must be Sold—Ed Wolff 26
The Automatic Market List—Austin E. Burges 29
We Organize!—Mamie A. Foster 32
Don'ts for Writers—Leslie Hunter 34
What Price Contests?—Ray W. Frohman 35
From the Brown Owl's Oak 36
The Best Things from Printland 42
The Editor Has a Notion 54
...perience Meeting 58
...the Writer Reads 64
...ial 66
...S. Folks 68
...to Sell 70
... Corner 94

Published monthly by THE HOME CORRESPONDENCE SCHOOL, Myrick Building, Springfield, Mass.

Edited by J. BERG ESENWEIN

Copyright, 1929, by The Home Correspondence School. ALL RIGHTS RESERVED.

Entered at Springfield, Massachusetts, Post Office as Second Class Mail Matter

PRICE 25 CENTS A COPY : : : : $3.00 A YEAR

CANADA, $3.25; FOREIGN, $3.50

REMOTE STORAGE
670.5
WR
v.33
BOOKSTACKS OFFICE
14 Feb, 1931 Mcann

Important Announcement!

Ready in January, 1929
A new, fully-revised edition of

Where and How to Sell Manuscripts

By William B. McCourtie

The four previous editions of this, the only **complete** directory for writers, have been very carefully edited. This fifth large edition is the result of the most painstaking preparation ever given to such a directory.

All kinds of literary markets. Hundreds of new ones. Covers the United States, Canada, Great Britain and Colonies. Information instantly accessible through four indexes. Full editorial requirements.

How to Prepare

Manuscripts for publication; how to approach editors; how to safeguard your rights as an author; how to copyright your material; how and when to send out the various types of literary material to best advantage; how to be your own alert, successful salesman.

Where to Sell

Novels, short-stories, books, newspaper features, plays, anecdotes, syndicate stuff, serials, jokes, greeting card verse, drills, stories for children, photoplays, photographs, farm and home helps, trade paper material, etc.

Order now, and get an early copy!

The Home Correspondence School,
Springfield, Mass.
I enclose $3.50 for which please send me when ready a copy of "Where and How to Sell Manuscripts"—fifth edition.

Name .....

Address .....

.....

748782

Prospect and Retrospect

WITH this issue THE WRITER'S MONTHLY enters upon its sixteenth year of existence. In all this time, and reflective of the changing conditions of this transition period, the magazine has undeviatingly maintained the editorial attitude of the first number—that of a sane and sympathetic helpfulness to its readers.

It is this tradition that the editors will carry on during 1929. In the articles contributed by practising magazine and story writers, trade-paper journalists, and workers in all literary branches, there will be something for everybody who is interested in writing. Many of these contributions will be written by well-known people, yet these articles will be printed not for their "names" but for their ideas and authority.

For the benefit of possible contributors and the information of readers, be it said that articles are never "ordered" in advance. The editors are always looking for contributions that are literary without being pedantic, instructive but never preachy, specific and not merely general—in sum, articles that contain much of "do", very little "don't", and no "can't" whatever!

You, readers, can be of service to your magazine—for it is truly yours—in many ways. You can help with advice concerning articles, experiences with markets, information about new fields for writers, and unusual cuttings for Printland. If any news stand fails to carry the magazine, yet obviously ought to, you can help by notifying us, so that a supply may be sent there. In particular, you can send in your own renewal and gift subscriptions early, for our circulation department is always rushed at this season.

May the New Year bring the best of everything to us all!

January, 1929 Volume XXXIII, No. 1

The Writer's Monthly

The Appreciation of Poetry

Mary Eleanor Roberts

A Short Study-Outline as Used in the General Federation of Women's Clubs*

THE FOUNDATION OF POETRY—RYTHM

WHAT IS poetry? What does it do to us and how does it do it?

Poetry shows us outward truth and inward meaning. Like faith it is the evidence of things not seen. It shows us beauty which we did not suspect. It moves our thoughts and feelings by means of *sound*.

In reading a piece of verse, we can judge of its outward truth, we know if it makes us feel, but how can we tell why it sounds right? What is the first quality which a poem must have? *Rhythm*.

Rhythm is harmonious motion in measured intervals of time. It is the foundation of verse, and of music, and of dancing. In ancient times, music, dance and song always went together. Their intervals of time coincided. This time-beat was marked by the fall of the foot in dancing, and to this day the unit of measurement of a line of verse is called "the foot." If the correct time measurement is not heeded, we say that the verse "limps."

Study Exercise

Take a hymn book and read any hymn in it. Hum the tune, if you know it. Count the syllables in a line. Mark where the accents fall. Count the accents. See if the lines that are intended to correspond balance each other in length. See

*Note: This study-outline aims to be no more than introductory and suggestive. Since it is based on "The Art of Versification," by J. Berg Esenwein and Mary Eleanor Roberts, it is suggested that club, college and secondary school groups using the outline for either class or individual study look up in the General Index of that working manual the several subjects herein touched upon. There will be found not only full discussions of the poetic theories underlying verse but abundant examples of all types of poetry, classical and modern.—THE EDITOR.

if the accents in the corresponding lines balance. Could you insert a longer or a shorter word without marring the rhythm?

Rhyme

Most of our popular verse is rhymed. Some people have not a clear ear for sound. They confuse their m's and n's—they try to rhyme "fame" with "gain". That won't do. Rhyme depends on identical sound of the consonants: Fame, shame—gain, rain.

Alliteration

Poets have other ways of making their verse beautiful besides good rhythm and perfect rhyme. One of these is alliteration, or the repetition of certain consonants, particularly at the beginning of words. The ear enjoys a certain amount of repetition, but not too much.

We like
"Those lovely lyrics written by his hand
Whom Saxon Caedmon called 'The Blithe-Heart King.' "
(*Longfellow.*)

We do not like "Peter Piper picked a peck of pickled peppers."

Assonance

Another cunning device of good poets is assonance or vowel rhyme—an unobtrusive repetition of the same vowel sound. Here is an example from Christina Rossetti which has only one rhyme, but which uses both alliteration (dais, down, doves; pomegranates, peacocks) and assonance (raise, dais, vair) to get a rich effect.

"Raise me a dais of silk and down,
Hang it with vair and purple dyes,
Carve it with doves and pomegranates,
And peacocks with a hundred eyes."

Onomatopoeia

Another clever trick of the poets is onomatopoeia, which is not so bad as it sounds. It merely means to use words which sound like the thing described—imitative words.

"How they clang and clash and roar!
In the jangling, in the wrangling,
In the clamor and the clangor of the bells!
—*Poe.*

Another kind of imitative words shows movement. If you describe a galloping horse, you might well make your verse gallop.

"Half a league,
Half a league,
Half a league,
Onward."
—*Tennyson.*

Tone Color

Take the line of a well-known hymn:

"Hark! the herald angels sing."

It is a beautiful line, not only in its meaning, but in the arrangement of its words. Here we have alliteration—Hark, Herald. We also have a repetition of the same vowel—*a*—Hark, herald, angels; and a repetition of l's, which adds to the beauty of the line. These echoes and repetitions please the ear and make what is known as Tone Color.

You shall be tramping to Arden Lake
Or climbing Katahden soon. . . .
Arthur Guiterman.

Note the echo (not rhyme) in Arden, Katahden.

We find this quality of tone color in some fine prose, particularly in many passages in the Bible.

"Are not Abana and Pharpar rivers of Damascus?" 2 Kings 5: 12. Read that aloud and see how beautiful it is. Count the number of *a*'s and you will see one reason why it is beautiful. Another reason is that the words "rivers of" balance the word "Damascus."

The Bible is wonderfully rhythmical. Mr. Paul Claudel, the newly-appointed Ambassador from France to the United States, has written beautiful plays, and he says that he wrote them in the rhythm of the Bible, more particularly in that of the Book of Ecclesiastes.

Poets use words in new and vivid ways.

"The shrinking of the tide."
Edna St. Vincent Millay.

They show us meanings which we might have missed.

"I see the wild geese flying over,
Writing high the first letter of April."
F. R. McCreary.

Study Program

THE SONNET

A Quiz for the Class

Where did the sonnet originate? In Italy at the beginning of the twelfth century.

How many lines has a sonnet? Fourteen.

How many syllables to a line? Ten.

Where do the accents fall? On each second syllable.

How many divisions has the Italian sonnet? Two, the first of eight lines (the octave, the second of six (sestet).

How many rhymes are allowed? Two in the octave, two or three in the sestet.

How are the rhymes arranged? a, b, b, a, a, b, b, a, and c, d, c, d, c, d, or c, d, e, c, d, e.

Who was the most famous Italian writer of sonnets? Petrarch.

When was the sonnet introduced into England? In the reign of Henry the Eighth.

What did the English do to it? They soon changed it into a fourteen line poem of three quatrains and one couplet.

Whose are the finest sonnets written in the English form? Shakespeare s.

Whose are the finest modern sonnets written in this form? John Masefield's.

Which English poets have written the finest Petrachian sonnets? Milton, Wordsworth, Mrs. Browning, Dante Gabriel Rossetti.

Which American poets have written notable sonnets? Edna St. Vincent Millay, David Morton.

Illustrative Readings

Shakespeare, Sonnet 29. "When in disgrace with fortune and men's eyes."

Shakespeare, Sonnet 116. "Let me not to the marriage of true minds."

Milton. On His Blindness.

Wordsworth. Sonnet on the Sonnet. "Nuns fret not at their convent's narrow room."

Wordsworth. On Westminster

Bridge. "Earth hath not anything to show more fair."

Choose another of Wordsworth s sonnets.

Elizabeth Barrett Browning. From "Sonnets from the Portuguese."

(Original English poems written to Robert Browning before their marriage.)

Sonnet 28. "My letters all dead paper, mute and white!"

Sonnet 43. "How do I love thee? Let me count the ways."

Choose another of Mrs. Browning's sonnets.

Dante Gabriel Rossetti. From "The House of Life."

Sonnet 3. "Think thou and act."

Sonnet 86. "Lost Days."

Analyze and discuss some of these sonnets and see if they conform to the foregoing statements. Note how, in the Italian form of sonnet, the subject is stated in the octave and the application is made in the sestet. This effect has been compared to the surge and ebb of a wave on the shore.

Suggestions For Other Programs

Make your own program from verse from current magazines. Analyze the selections.

Does the subject please you? Is the poem correct metrically? Does it show you visible truth? In other words, it would not put a rainbow in the west in the afternoon. Does it show you invisible truth?

Read "The Poetry of Our Own Times," by Marguerite Wilkinson, published by American Library Association, Chicago, Ill. Paper, 35 cents.

Make your program from some of the poets mentioned in this study-outline; for instance, Robert Frost, Edwin Arlington Robinson, Vachel Lindsay, Amy Lowell.

Blank Verse and Unrhymed Poems

Blank verse has ten syllables in every line and the accent must fall on each second syllable.

"Again God said, Let there be firmament."

—*Milton.*

The greatest examples of English blank verse are Milton's "Paradise Lost" and the Plays of Shakespeare.

Occasionally Shakespeare uses an extra final syallable in a line, as in Hamlet's Soliloquy. This is called a *feminine* ending.

"Hiawatha" is unrhymed, but it has only eight syllables in a line, therefore it is not Blank Verse.

"One Word More," a poem which Robert Browning wrote to his wife, is unrhymed, and has ten syllables in a line, but the accent falls on the first syllable, so it is not Blank Verse.

"There they are, my fifty men and women."

—*Browning.*

Unrhymed lyrics are not Blank Verse. Good examples:

"Tears, Idle Tears."

—*Tennyson.*

"The Old Familiar Faces."

—*Charles Lamb.*

Free verse is not Blank Verse. It is written in lines of irregular length and is ruled by the cadence of the speaking voice. In good Free Verse, the tenser the emotion, the shorter the line. An excited man speaks in short phrases. When

we are calm, we take long breaths and can use long sentences.

Discuss these statements and see if you believe them.

BLANK VERSE AND UNRHYMED POEMS

Short Account of Milton's Life.

Reading—The Creation of Light, Paradise Lost—Book VII, lines 243-260. The Expulsion from Paradise, Paradise Lost—Book XII, lines 624-649.

Reading—Portia's Speech in the Court Room. "The Quality of Mercy." Merchant of Venice, Act IV, Scene I.

Unrhymed Lyric—"Tears, Idle Tears," Tennyson.

FREE VERSE

Short Account of Walt Whitman.

Readings from Whitman. From "Song of Myself," "A Child Said, What Is the Grass?" to "Whose?", "Why should I wish to see God better," to "For ever and ever."

"I Hear America Singing."

Selections from "Pioneers, O Pioneers," "Come, My Tan-faced Children."

Readings from Carl Sandburg, "Bird Talk," "Losers," "Upstream."

These readings may be found in "The Pamphlet Poets," Walt Whitman, 25 cents. Carl Sandburg, 25 cents. Simon & Schuster, Publishers, 37 West 57th Street New York.

NOTE: In a manner similar to the foregoing studies and exercises, classes and individuals may plan intensive studies of metre and of other forms of verse, as outlined and developed in "The Art of Versification."

From Cases to Column

A few men still migrate from composing-room to editorial rooms. Many men among the compositors could make the change and achieve distinction should they undertake it, writes "Tom" Wallace, chief of editorial staff, The Louisville Times, in Editor & Publisher.

The Louisville Times columnist and editorial paragrapher, Raymond Daumont, was till middle age a compositor. He would have been at a machine today had he not been dragged from it by an editor who couldn't discover a columnist in a local room filled with well equipped reporters, copy-readers and feature writers.

"Doomy" had attracted attention by the brightness of his occasional contributions, written for amusement.

Arthur Krock, now of the New York Times, then in charge of the editorial page of the Louisville Times, tried Mr. Daumont under the heading "Next to Reading Matter." The column made its way.

Somebody discovered that Mr. Daumont's ancestral name was D'Aumont. He was of Huguenot blood, but did not rise to the suggestion that he adorn his column with a romantic nom de plume.

His work in his own column, and in the editorial column, has made him one of the most widely quoted daily newspaper columnists in the country.

Business With the Editor

Rossiter Snyder

Too Many Writers Do Not Consider the Business Aspects of Their Work: This Article Will Help All Such Who Read It

THERE is a maxim in law which says, in substance, "He who will not speak when he should, shall not speak when he would." Another very similar legal catch phrase is, "Equity aids the vigilant, not those who slumber on their rights." And very fair propositions they are.

An author sent a manuscript to an editor with no notation upon it except his name and address. The editor assumed that it was sent "on approval" and that, if purchased, any moderate rate would be satisfactory. Deciding to accept and publish the manuscript, the editor wrote back to this effect: "We have received and read with pleasure your article entitled 'So-And-So', and will publish it in an early issue. Upon publication we will send you a check for a cent a word."

Mr. Author received this letter. He laid it away and said, "That's that!" Several weeks passed. Some of the friends to whom Mr. Author spoke advised him that the rate per word was too low. He should demand more.

Acting upon this advice, he wrote the editor, after six weeks had passed, saying that the rate offered was not high enough and that he would sell for two cents a word.

It happened that the article was already set in type; however, this makes no difference in the case. The editor stood, and was justified in standing, upon the one-cent rate. Why? Because if one party to a proposed contract does not like the terms offered, he must say so with reasonable diligence and promptitude. Lacking this, his very silence, for an unreasonable length of time, is construed in law as an acceptance of the terms. Silence implies assent in such cases.

If one man accuses another in public of being a liar, and the accused one "stands mute", all the world will believe he is a liar. If he verbally protests, or if his fists fly out, the public is not so sure about it. The charge must be proven.

So, he who will not speak, accepts. But he has a reasonable time in which to speak. All the circumstances in each case are weighed to determine what is a reasonable time. Sometimes five minutes is an unreasonable time, as in deals on the stock market. Sometimes five years might not be too long, as in affairs of continued trespass. In the author's case a poor guess might be that five days would have been a reasonable allowance in which to speak out or protest, demanding a higher rate when he was

given the chance. Had the editor written no letter of acknowledgment and mentioned no rate, but published the work and paid a reasonable rate, he would, under the circumstances, be entirely protected.

The sending of a manuscript without notation is commonly considered an implied offer to sell at any reasonable rate that the editor wishes to pay. This is the usual practice, and it is a safe procedure. It is good at least until the author can sell consistently at a rate he himself names.

After the first few acceptances, an implied understanding may exist between author and editor as to rate; but even this cannot be leaned upon too strongly by the author who is over-indulgent in his estimates of value.

It is safe to say that, in absence of any evidence to show that a gift is being offered, the law will never construe that one person intends to make an outright gift to another of anything of the slightest value.

Years ago I sent a few photographs and captions to a large Sunday supplement. Nothing was heard from them. One day, a year later, I happened upon a copy of that paper, in which two of my items, worth perhaps six dollars apiece, appeared. I wrote a letter of inquiry. A check was immediately returned without comment. The sum was two dollars and ten cents. The deal was closed. I never sent any more there. The only possible come-back would have been to set up a claim that this was not a "reasonable rate". It wasn't worth bothering about. But it shows the truth of this principle that *some* pay must be sent for anything of value taken, unless there is an understanding that it is a gift, or unless the offerer should share knowledge of a commonly known fact that it is the custom of a particular offeree to use only material furnished gratis. But the gratis giver or taker of an author's work finds no seat at my fireside.

All purchases and sales are contracts. A contract is an agreement, binding upon two or more parties, involving an offer and an acceptance; sometimes involving also a counter-offer, or many of them, and acceptance of (presumably) the last one. A great deal may be implied from acts, or from failure to act. A man who merely raised his hand at an auction, without saying a word, might be forced to buy the article then on the table, if the court construed his act as an acceptance of the auctioneer's offer.

It is good practice in the making of all agreements to leave nothing unsaid. Keep writing till both parties are saying the same thing. Here we have the essence of a contract—the meeting of the minds in black and white, and no unpleasant misunderstandings as an aftermath.

"These Confessions"

Bettina

An Anonymous Article by One Who Has Had Many Acceptances from the Confessional Magazines

WHO has not seen the picture of the fat old man gleefully pounding out young girls' confessions; or the haggard-looking chap poking in the garbage cans and sewers and chortling over the fact he had found some material for true stories? Is this necessarily true?

Having written and sold many of these stories I know where they originate with me, and that is in real life. The world bristles with astounding tales. Indeed, it has taken from the very good and patient editors of True Confessions many long personal letters of explanation to show me that many of my true-life tales are "too true". That is, they have not doubted that the events really happened, but they feared that such events occurred so rarely that their readers would not think them probable.

One friend writer told me despairingly that her manufactured "true stories" did not sell, though written in her very best manner. "Why manufacture?" I inquired; and learned that there were no real-life plots!

At once I took stock for her.

I found her grandfather on her paternal side was a stern Englishman with a number of sons and daughters. One of these was our skeptic's lovely little fifteen-year-old aunt who must live with a married brother because of her father's sternness. Seemingly happy, she got on the train one morning to visit a friend twenty miles away. Thirty years have elasped since, with no word of the fate of that lovely child, who vanished forever with the closing of the car door.

Then there was an elder sister—another aunt of my friend's—a little dressmaker's apprentice who longed to search for her "baby sister," but the family was desperately poor and her apprentice wages were a pittance. There was a wealthy aristocrat who came with his wife to buy a gown, the wife was so insolent and insulting that the man came back to apologize.

Soon after, the wife set up a separate establishment, but refused her husband a divorce. In his loneliness he remembered the pretty cloak model and sought her out. Suddenly the apprentice had her own gown shop; there was a pretty apartment and plenty of money to search for the missing sister.

Twenty years later the wife died, and the aristocrat and the modiste were married. Five years of ideal life, and he died suddenly, and she found that she had a seemingly in-

curable disease. She left her great home, put her jewels in safety deposit and went to live on a brother's farm. Remember that brother.

Here she conquered the disease and lived in splendid health.

The brother, in his lean years, took a foreign woman as wife because she was strong and could live and work like a horse. They got the farm paid for, then he was through with her. But the common law gave her a claim, and a lawyer friend who had admired her saw that she had enough from this selfish husband to live in comfort.

Another sister, busy raising her children, lost her husband to the other woman. They merely wanted "an affair," but the husband of the woman and the sister forced them to marry. They lived in misery until they were divorced.

Yet this writer thought she must manufacture her true-story plots!

Sitting on my porch getting acquainted with a new neighbor I learned that her husband was a government aviator and that they had just come from six years' service in the Phillipines. Her home was furnished in native pin-pin furniture; her rugs were Chinese, her linens embroidered by native women. But best of all were her tales of life in those torrid islands. She told tales of native girls and white men, native girls and native men, and native boys and white-girls—all the heat and languor and passion of the islands unfolded itself during lazy summer days on my porch.

Going out to the commercial field for a "hop" to get the "feel" for an aviation story which this woman had told me, waiting in the shade for a particular Curtiss plane to be brought for my use, a pleasant-faced lad told me stories of this pilot and that. When he had gone, another older pilot added other tales. One was of a certain society girl who had gone to a lonely farm on the Florida shore for bootleg stuff for a house party. Seemingly, she had been captured by a hi-jacker and taken to a key off the coast by this hi-jacker aviator. Escaping in a boat planted for her escape, she had rushed to a customs office to tell her story and had it put down as a society flapper's rum-induced dream. Later in Hawaii she met the hi-jacker in army uniform and later still they married.

Written up, the tale was too bizarre and improbable to sound true and no editor would touch it!

While digging for plots in a border city there unrolled another tale too "real" to sell, as yet. There was a lovely Italian girl (whom I shall call Adora) whose father died in prison and whose mother married his betrayer, a customs officer. Furious, Adora went to live with her grandmother on another shore of a dividing river. For revenge she is towing a cable every day from the other state, and this cable winds up on a drum in her grandmother's barn, and as it winds, brings a net-load of liquors.

Her black eyes blazing, Adora told me how her stepfather's very position in the customs service hangs on his finding this source of contraband liquor. She expects to be caught, and knows that her stepfather will be disgraced if it becomes known that his own stepdaughter is doing the bootlegging. If he should hush

it up, Adora will have had her revenge anyway, knowing how conscientious he is.

Yet this story is too wild to be believable and I have little hopes of selling it in this form, though it is on the market now.

Another tale told me by an aviator friend was of an officer on a lonely key off the Florida coast, who is experimenting with a cheaper fuel for planes than gasoline. A girl, whose guardian is part owner of a commercial field, became a pilot and was ruined by the other partner. Refused marriage, she took an old crate and went up, planning to crash over the ocean to her death. Instead, she "cracked up" on this key where the inventor is working. This is not all the story, but it is sold, and is in print by now; so, if you read it, believe it, for it is true.

In the house into which the aviator moved, used to live a young matron. She was not beautiful, by any means, but vivacious. In a moment of youthful folly she married a young man who is a rover, and has brought up two children in poverty. In another state is a man who has loved her from her childhood—a very Viking of a man, with sea-blue eyes. He has untold wealth and has offered her a winter home in Florida, a summer home on the Great Lakes, private schools for her children. Her husband is a little, fat, elderly man, a plodder and full of faults. The other man merely expressed his love too late. He hasn't given up and never will.

In a moment of utter discouragement the woman broke down and told me the story, ending with, "I'm afraid! Some day when the children are married, and he has lost another job, so that we must move on to another city, into another rented house—some day I'm afraid I'll remember the rosy stucco bungalow, with the palm-shaded lagoon, that is waiting for me—afraid I'll walk out of the rented house forever."

Already they have moved on to another city, to another job, to another rented home—another school for the children.

There's another woman into whose life the "other woman" came. She applied for and received a position in another town, letting him follow if he cared to. She went up and up. Officials came and lingered, for she was a witty woman as well as smart. Eventually the "other man" came, for her. Did her husband come back to her? Of course. Did she take him back? Yes, but with half portions always for his share. He learned his lesson—and is still learning.

Leaving the neighbors, turn to Betty Fairfax's column for "the lovelorn." I know the letters to her are not faked, for in my newspaper days I have seen the pile of letters on the desk of the woman who took care of them.

One, printed not long ago, intrigued me. A private secretary was wailing because her "boss's" wife insisted on being jealous, and she ended her letter by saying: "If that woman doesn't look out he is likely to get curious and see if I really do love him, as she hints. Already, since her silly scenes, he looks at me oddly, as if he were wondering whether it could be true that I am 'crazy about him'. There's another angle. Mrs. Boss has a brother

with whom I am in love, and he was a little in love with me. But now she has made him believe that there is an affair between her husband and me. If the brother-in-law does not come back to me I shall make her sorry—if pansy eyes, magnolia skin and curly, boycut hair can do it. Her husband and I have been just business friends up till now, but she'd better look out."

I stole Pansy Eyes' problem whole as a lesson for jealous wives, but it may not sell. At least it is from real life.

Visiting friends in New Orleans I was privileged to sit in the blossoming or decaying patios of the Vieux Carre and hear tales from life: There was the little maid, brought up by elderly aunts, who crept out at midnight, barefoot, carrying a candle, and prayed at the shrine of St. Roche for a husband; and the gay reveller who saw her beauty and in time ruined her. Her grave is in old Metaire under the palms. I gave her story a happier ending, but the editors would have none of it; it was "too fanciful."

I can see their viewpoint now for myself, and try to test the stories I write from real life. Quite often I slip up, then I am reminded by a kindly editor that though they haven't a doubt that the story is written from real life, it is too rare a happening to convince their readers.

So you see there is no use to dig plots from one's brain, if you are wide-awake, for life is full of plots. But consider this warning: One must always be careful so to change the locality and names, and perhaps the plot, that the real actors in the life drama are not recognized.

To us humbler mortals who wield a pen today there is no possibility of inspiration in the job of writing. It is simply a matter of common or garden sweat, of sitting in front of a typewriter for a fantastic number of hours a day pounding ideas into shape. Our motto has to be *self-discipline.* We have to enforce upon ourselves a Spartan training in order to be able to shut ourselves off entirely from the world about us. While we dig into the motives and actions of our characters we have got, perforce, to be deaf to the howls of little Jimmy upstairs with a tummy ache; blind to our wife who, until she is well-trained, keeps coming into the room to get something; and dumb as a fish to uncomprehending friends who insist on calling on the telephone at the precise moment when we are in travail and anguish in the eternal search for the right word. Few of us are blessed with sound-proof, wife-proof or phone-proof rooms and we are, therefore, entirely at the mercy of our own powers of concentration, repression, unperturbation, insulation,—all of which are the humdrum everyday substitutes for that elusive and almost mythical element — inspiration.—A. HAMILTON GIBBS, "The Fiction About Writing Fiction".

Writing for the Railroad Publications

C. L. Holland

Another Specialized Field that Invites the Contributions of Those Only Who Know Their Onions

ONE FIELD of writing that is not overcrowded is that of writing for the railway publications, technical and otherwise. The important qualification of the writer who aspires to land in these magazines is to have something to say and say it in brief and understandable language.

The railroad technical journals do not differ greatly from many other journals covering other lines, only in that they apply to the railroads and kindred subjects. One must, however, know his subject.

Railway Journal, 327 South La-Salle Street, Chicago, published monthly, 10 cents per copy, $1.00 per year, is the official organ of the American Railway Tool Foremen's Association, the Railway Master Tinners, and the Coppersmiths and Pipefitters Association. This is strictly a railway mechanical journal and material submitted must be on mechanical subjects. In procuring material on these subjects the most prolific source would be in interviewing officials and subordinate employes in railway machine shops at railway terminals. Photographs are used.

Railway and Locomotive Engineering is published monthly by Angus Sinclair Co., 114 Liberty Street, New York, 20 cents per copy, $2.00 per year. It is a practical journal of motive power, rolling stock and appliances. The name implies just what this magazine really is and to write intelligently on the subjects covered the writer must know his ground and, as with the first-named magazine, he must be and keep in close touch with the railways and railway shops and their employes.

Railway Age, 30 Church Street, New York, is a weekly publication (they also have a daily issue), 25 cents per copy and $6.00 per year. This is the oldest railway publication in the United States. Most of the material appearing in its pages is prepared by members of its staff, but considerable stuff used is written by officials and executives of railroads, or employes holding important and responsible positions with such roads.

Transportation, a monthly publication published by the Associated Publishing Co., 656 South Los Angeles Street, Los Angeles, Calif., 25 cents per copy, $2.00 per year. This magazine deals with transportation—railways, steam and electric, the automotive industry trucks, busses, et cetera, aviation,

harbor improvements and noteworthy developments in steamships. The managing editor, Mr. Charles Dillon, is strong on the human-interest side of contributed material and any acceptable article should be accompanied by photographs or other illustrations.

Brotherhood of Locomotive Firemen and Enginemen's Magazine, 2112 East 46th Street, Cleveland, Ohio, published monthly, 15 cents per copy, $2.00 per year. Mr. John F. McNamee is editor and manager.

This is the official publication of the Brotherhood and uses much miscellaneous material, including poems and some short fiction, the fiction to have plenty of railroad atmosphere. Payment is made on acceptance and the rates are fair, depending upon the value of the material.

The Railroad Herald, 598 West Peachtree Street, N. W., Atlanta, Georgia, is published monthly, 15 cents per copy, $1.50 per year. This publication uses articles on operating problems confronting the railroads. Payment is made shortly after publication at good rates. No fiction is used, but occasionally a poem.

Railroad Life, Rochester, N. Y., is the house organ of the Buffalo, Rochester and Pittsburgh Railway. It is published monthly and circulated among its employes, patrons and friends. Short feature articles of an unusual nature are sometimes purchased, and now and then a short-story.

Locomotive Engineer's Journal, 1105 B. of L. E. Building, Cleveland, Ohio, is a monthly publication, 15 cents per copy and $1.50 per year. Mr. Carl Rudolph is editor. This is the official journal of the Brotherhood of Locomotive Engineers and uses live railroad articles from a trade union point of view, or on subjects of particular interest to railroad men. Timely articles with a labor slant are considered. Railroad fiction is occasionally used, but this must have the genuine railroad atmosphere. Payment is made on publication at the rate of 50 cents per column-inch.

The Railroad Trainman, Cleveland, Ohio, is published monthly, 15 cents per copy, $2.00 per year. D. L. Cease is editor and manager. This is the official journal of the Brotherhood of Railway Trainmen. Railroad fiction is occasionally used. Much miscellaneous material is also used.

Baltimore and Ohio Magazine, Mount Royal Station, Baltimore, Md., is the house organ of the Baltimore and Ohio Railroad. This magazine sometimes purchases fiction, but from reports they are overstocked and will be for some time to come. When in the market they desire short-stories dealing with the sunny side of railroading.

Sample copies of the foregoing magazines should be procured and a careful study made of them, and then the article or story should be briefly outlined before submitting the manuscript.

With the advent of the passenger-carrying motor bus and the freight-carrying truck, and the arrival of the airplane, much business, both freight and passenger, is being lost by the railroads. Some railroads have supplemented their service with buses and trucks. Wages and opera-

ting expenses have increased while the revenue has decreased. Short-cuts and other ways to save money are being studied as never before, and the railroad executive has some hard and deep problems to solve. If the writer for these publications has worth-while ideas to present he will experience no difficulty in disposing of his wares.

The Unorthodox Manuscript

A. L. Shands

The Conventional Manuscript of High Merit Offers a Less Difficult Problem Than Does the Highly Individual Offering

THIS is the day of consolidation in the newspaper world but magazines still seem to thrive by fission. Note the fairly recent "true story" type of magazine as a salient example. Despite the nearly three-million circulation of True Story Magazine, MacFadden publishes three magazines exactly like it and two more along similar lines; and there are a half a dozen in the same class issued by other publishers that earn more than their salt. To the writer such a prodigality of birth among the magazines is, at the very least, a hint of the millennium: the more markets the merrier.

Yet one has only to recall a list of certain defunct publications, as woeful and sadly reminiscent as the list of Villon's departed loves, to realize that one class has not thrived at all—despite the prosperity that has called so much printed matter into being. One might say, because of that prosperity.

We do not have to be old, or even middle-aged, to recall most of that dear departed group. They are the deliberately non-conformist group of magazines, those that compromise with no taste but that of their esoteric editors, those that looked, always, to a blazing of new, creative literary and social paths rather than to enormous circulations and the rich rewards of national advertising. They were, one and all, newspapers as well as magazines, additions to the gaiety and the excitement of the nation. They welcomed uniqueness and blistering truth. And if they flourished once but do not now, it is a key to the changed—and changing—mood of the nation.

The commercial writer—the phrase is no disparagement—knows all this and has set his sails to the prevailing winds. But being a writer and therefore a rebelliously creative soul, he must often wish that he still has some of those old departed markets on which to unload his unique images, his "different" stories, his occasional malice, disgust, ironic contempt, sarcastic arraignment of the scheme of things.

Let me enumerate some of those defunct havens of rebellious writ, whose names can still stir me and others like a well-remembered fragrance or a melodic phrase.

There was Joe Kling's Pagan—long before towering apartment houses with electrical refrigeration mechanized the Village of which it was one expression; The Seven Arts, in which Waldo Frank and others acted midwife to a literary renaissance; Pearson's in which Frank Harris preached his kindly sensualism; The Liberator, in which Max Eastman, John Reed and Floyd Dell brewed the social revolution, now so thoroughly de-alcoholized; The Little Review that cradled Ben Hecht and Sherwood Anderson under the stern and carping tutelage of Margaret Anderson and Jane Heap. There were the Villard New York Evening Post, now gone the way of the old Philadelphia Ledger, and the New York Evening Globe sold on the block to Munsey; there was the New York Call that could not outlive its aged idol, Debs; there were The Freeman, which tried to exist without advertising, The Public Trend (which I remember because in it Van Vechten pretended to understand Gertrude Stein!), Playboy, Others, The Socialist Labor Review, Good Morning, The Appeal to Reason, Broom, S4N, The Chicago Literary Times—hectic in more sense than one—Smart Set in which Mencken, Nathan and God prepared themselves for greater glories, Reedy's Mirror, The Modern Review. . .

Where are they all? Where are the snows of yesteryear?

Where are even their courageously muckraking predecessors? Hampton's died a death from strangulation. Collier's, McClure's, Everybody's, have passed into different incarnations.

To the writer whose pet ideas do not always conform to the rut in which editors would hold him this tale of departed glories is a sad one. Not that most of these departed magazines paid so munificently for the unorthodox matter that they craved; but that, at least, they craved it.

Where, today, shall the manuscript go that is much rejected of men (especially editors) despite excellence of style and treatment, whose subject-matter impelling the author to frame it in words still impels the editor to frown upon it with a printed courtesy?

I think every writer worth his salt comes up against this problem. He may have the ability to turn out reams of commercial copy. But in each one's life there come times when he must say his say on a subject (only a writer knows how many there are) which is non-acceptable to the biggest circulations. And because man does not live by bread alone, it often happens that the writer would rather see that much-rejected script in print than any of his readily salable ones.

I have gathered for these melancholy and frustrated ones a list of markets that are willing to depart into non-conforming fields in the short-story and the article. It so happens that the editorial offices of all those mentioned but one are located in New York City.

The American Mercury, 730 Fifth Avenue, is probably too well-known to require detailed description. Its favorite sport is the baiting of Babbitt and Baptist. It is the best-paying market in a group that never pays munificently and it is therefore

deluged with unorthodox manuscripts. That is one reason for avoiding it, while the other is that it insists on marring the first and last page of your manuscript with a vicious steel clip. It both rejects and pays promptly, but welcomes new names—as do all on this list. It has a definite style, which is Menckenese and acquirable.

Plain Talk, 225 Varick St., is edited by G. D. Eaton, whose three initials, profanely rendered, indicate his truculent attitude toward most *mores*. It is a market for any form of writing except the serial (from the epigram up), pays moderately well, is interested in everything, publishes the opposition, and is addicted to no special style. It is really too young to have crystallized.

The main bent of the Debunker, (formerly The Haldeman-Julius Monthly), and The American Parade, Girard, Kansas, is irreligious. The Quarterly also publishes short-stories. The rest are articles well-seasoned with debunking sauce. It pays poorly but promptly.

The Nation, 20 Vesey St., is a weekly devoted to politics, sociology and literary criticism. Its leaning is mildly Socialistic. It prints good, unorthodox poetry. It pays a cent a word on publication.

The New Republic, 421 West 21st St., is The Nation's double, except that its idealism is more vague, its literary essays more modernistic, and its style more highbrow. It prints an occasional creative tour de force. It pays on publication at a higher rate than The Nation. Both of these weeklies, incidentally, have a large staff of writers who impede the free-lance traffic.

The Dial, 152 West 13th St., is devoted to modernist literature and is rather sassy about it. It has no prejudice but that against machine-made writing and structure. It pays good rates on acceptance. It uses essays, short-stories, longer stories, and poetry. Reviews are ordered. Its annual prize of $2000 has been awarded to T. S. Eliot, Sherwood Anderson, E. E. Cummings, and Marianne Moore.

The New Yorker, 25 West 45th St., is a receptacle for odd items characterized by a dry, ironic wit that is nonsense crossed with satire and at which one should stare slightly cock-eyed and perferably through the refraction offered by a bottle of Gordon Gin. It pays well and quickly, but it is too unique in spirit for its essence to be communicated to those alien to it. It is phenomenally successful and has won the compliment of numerous imitations.

The American Caravan, published annually by the Macaulay Company, will print anything, preferably unorthodox, experimental. Its last volume contained over 800 pages. It pays, I believe, on a royalty basis.

For sociological articles with a reformist bent The Survey Graphic, 112 E. 10th St., is a market that pays low rates on publication, while The World Tomorrow, 52 Vanderbilt Avenue, takes them with a Christian-Socialist flavor but makes no payment. Justice, a weekly published by the International Ladies' Garment Workers Union, at 3 East 16th St., takes articles of about 1500 to 2000 words done from the viewpoint of organized labor—for $10 after publication.

For the irrepressible Negro story

that is not the humorously coddling sort favored by the magazines of large circulation there is a market in The Crisis, 69 Fifth Avenue, and in Opportunity, 127 East 23rd St. Neither makes payment, but The Crisis gives monthly prizes now.

For stories about Jews that are not built of Abe-and-Mawruss humor or sloppily sentimental The Menorah Journal, 63 Fifth Avenue, and Reflex, 250 West 57th St., offer good markets. The first pays on acceptance and the latter on publication.

The pepped-up North American Review, 9 East 37th St., is now a market for pungent satire from the right side of the fence and will soon come out with short-stories. It pays a moderate rate on publication.

This is only a partial list of magazines that accept the unorthodox manuscript. There are probably a number more that I know nothing about. But, palpably, the number is entirely too small.

Far be it from me to criticize the publishers. They are risking their own money and their success indicates that they know their business. But if I were one I would take a tip from the fact that, although Harold Bell Wright and his ilk go on forever, the sensational successes of the past decade have included Sinclair Lewis, Theodore Dreiser, Sherwood Anderson and James Branch Cabell. Why are there so few magazines that are willing to cater to the tastes that these successes have shown to exist?

Printing Press Speeds Up

Gleaming among the eight full squads of presses on the pressroom floor of the New York Times for the last few weeks has sat a low, compact and polished newcomer that promises to turn out five papers to the old average of three. It has not yet been "worn in." Its crews do not "know" it as a pressman knows his instrument when he draws from it its maximum production. But this 92 tons of steel, squatting on a 40 ton cast-iron substructure spurts out papers with the ease of a jogging sprinter. It is guaranteed for 50,000 papers an hour, and has done at times nearer 65,000 than 50,000. At that speed, the fragile web of newsprint would be traveling through the toothed surfaces of type at almost 45 miles an hour. At the present average it goes half a mile a minute.

Instead of pulling the web through the printing cylinder by means of the plates themselves, the new press carries or "floats" the paper through, so that there is no more strain on the web at 65,000 impressions than at 5,000.

Watching the performance of the shining monster, one receives the impression of silky efficiency, of insinuating grace. There is little vibration, roar, ado. The 674 ball bearings, weighing 1,500 pounds, take care of that. It jets its 20,000 feet of newsprint a minute with effortless ease.—Condensed from *Editor & Publisher*.

Enter: The Dairy Publications

Clyde B. Davis

Specialized Publications are More and More in Evidence and Here Is A Group Not Heretofore Discussed

AGRICULTURE is the greatest industry in America—so great that it is divided into several industries, of which in many respects the most important is that of dairying. For example, only one other industry in the world uses more motor trucks than does the dairy industry.

In many states the acquisition of dairy herds has meant the salvation of thousands of farms. With production increasing more rapidly than in any other major farm field, it is natural that during the past few years there would have been built up a considerable merchandising system. Out of this need for modern merchandising methods has grown a list of publications dealing with the dairy plant's problems of merchandising. Many of them deal with the dairy farm's problems.

Here is a good field—far from overcrowded—for the experienced business-paper and farm-paper writer. It is not the place for a novice to start unless he knows the industry.

For several years I was connected with the editorial management of publications in the dairy industry as well as with other industries, following more than a dozen years in the daily newspaper and advertising fields. Four of these years were given to the editorial management of the leading dairy publication of the country, so far as merchandising is concerned. In consequence, what I now write is based on experience.

In the farm field, the dairyman is concerned with problems of getting more and better milk and cream per cow, getting more money per pound or quart, how to cut costs, and of how to assure stable and profitable markets.

The dairy plants—and these make the newer and better field—want a steadier supply of dependable milk and cream from the farm, an improved personnel, particularly on sales-delivery wagons, sure-fire ways of cutting overhead costs, good examples of advertising, and sales plans that *have actually paid.*

The writer who has studied delivery problems, personnel problems, advertising and selling problems, in any industry or any retail field, should be peculiarly qualified to enter this market. Yet several experienced writers have failed to "ring the bell" with the better of these dairy publications. It seems easy for this type of writer to sit down and "dream" a story on his typewriter if he has at his side clippings of dairy advertisements on milk, ice-cream, butter, cottage cheese or buttermilk. Then he can enclose the clippings for illustrations or

easily get photographs, and he thinks he is ready for his check.

But this will not do. The magazines want to know how a particular advertising or sales campaign *came out*. If they tell about a campaign and fail to tell the results, then readers will ask about that very point. Of course editors don't mind hearing from readers, even in criticism, but they are too pressed for space to use a half-story when they can get the whole one.

The writer who can tell how, when, why a campaign was put on, how it resulted within a few months after it ended, either to the plant directly or through retailers, or both, and tell it in simple, understandable language—in his first submitted article—is assuring himself of a careful reading thereafter for anything he submits.

Payment runs on various publications from one-half cent a word for fillers or clipped matter to three or four cents a word, depending upon the kind of article and the writer's reputation *with that publication*. This reputation can be built up in a short time to where the writer can insist upon a good rate and get it. Dependably good material is at a premium. Dairying is a comparatively new industry for writers, but it demands the best. We used to get manuscripts from men who write often for the *Saturday Evening Post*.

The agricultural colleges in these days not only teach students how to produce dairy products on the farm or in the plant, but how to advertise and sell dairy products. But only a few of the professors in charge of these departments know how to present a story adequately or have the time to give to it. Their departments are filled with experiences, graphs, photographs and other material that is crying for the live writer. Always some new "stunt" is being tried by one or another of the dairies in almost any community to get the jump on its competitors. A successful plant that has grown steadily over a number of years is a most fruitful source for a profitable story.

This field dovetails into the confectionery and soft drink field, opening up another list of publications on the lookout for "how" and "result" stories through retail outlets.

The druggist or confectioner who has built up his fountain business or his general business through use of his fountain as a feeder, is a source for stories not only for the dairy magazines but for the confectionery journals. Ice cream plants are interested in increasing sales to homes and through restaurants.

Twenty five cents or less will bring a sample copy of any one of the following publications for examination. It is worth while to study them. Among the leading magazines dealing with problems of dairy *plants* are:

Dairy Products Merchandising, P. O. Box 819, Detroit, Mich.

The Milk Dealer, Olsen Publishing Co., Milwaukee, Wis.

The Milk Plant Monthly, Chicago.

Dairy World, Chicago.

Ice Cream Trade Journal, New York City

Ice Cream Field, Atlanta, Ga.

Ice Cream Review, Olsen Publishing Co., Milwaukee, Wis.

Mathews Industries, Inc., 685 Mullett Street, Detroit, publishes three small syndicated magazines that require a high standard of short material on the retailing of milk, ice cream and butter, and a letter addressed to "The Editor" usually is rewarded with a prompt response as to requirements. These small magazines pay a minimum of one cent a word.

The Juvenile Field

Ruby Lorraine Radford

A Successful Writer of Stories for Young Folks Tells Much That Will Prove Helpful to Other Writers

UNDER my own and two pen names I have published two hundred short-stories for children, about three hundred articles, two books, and a fairy play. One cannot have this amount of material accepted without gaining much valuable information about this particular field, especially the likes and dislikes of editors. Though most of my manuscripts sell now on their first trip, many have taken six or eight journeys before finding homes, while a few have been out as many as thirty times. In one case a story took thirty trips and finally brought in a larger check than it would have gained had it been accepted in any of the first markets to which it was sent.

First and foremost, the editors of the juvenile publications insist that their stories must have a *raison d'être.* There must either be a character-conflict in which the finer traits are proved to be the more desirable, or some interesting information be given the growing mind about persons, places or events. But first, last and always there must be a story, a well-rounded plot with thrilling crisis and satisfactory denouement.

Too much cannot be left to imagination in a child's story; young readers like to know the direct effect of every cause. One of the best rules for working out a story that will hold the child's interest is to present the hero or heroine in a tight place in the very first paragraph. If this situation is made vital and interesting the child will read on to see how the problem is solved.

It is the safest policy never to bring illness, deformity, or crime into stories for children; editors almost universally object to these abnormalities.

The best situations are those in which adjustments are made strictly within the child's own world. Use no more grown-ups than are absolutely necessary. You

may want to write of a boy who goes to work to support his widowed mother, but your story will be of more vital interest to boys if you show a different angle of this situation—the adjustments which this boy must make to youths of his own age.

Never tell a story within a story. In real life children may enjoy hearing Grandmother tell of her childish escapades, but they prefer their stories straight. Bring Grandmother into the first paragraph of your story as a child and let her act out the interesting experience.

I have had published about a dozen historical short-stories of famous characters or important events. In each case I pictured a child character against an historical background. Thus the youthful reader, becoming for the time being the hero or the heroine, watches with tense interest Whitney perfecting the cotton gin, or Nancy Hart capturing a band of Tories.

The length of juveniles should vary with the ages for which they are intended. Tiny tots' stories should not be longer than 1000 words, preferably about 600 words. For junior readers, 10 to 14 years of age, 2200 words is an ideal length. For high-school ages, 2500 to 3000 words is the average length, though a few of the better paying magazines use stories as long as 5000 words.

There is a very limited magazine market for book-length serials; only about a half dozen of the better-paying juveniles use serials of sixty thousand words. Most of the religious publishing house papers want serials of from twenty to forty thousand words.

For anyone considering serious work in the juvenile field the subject of pay is an important item. At the top of the juvenile list is the oldest and best-paying periodical of this sort in the country, The Youth's Companion, which pays up to three cents a word. This publication under the editorship of Harford Powel, Jr., has been changed from a weekly to a monthly. Helen Ferris, formerly editor of The American Girl, has recently become editor of the girls' stories and children's department of the Companion. There is no better friend to struggling writers than Helen Ferris, for she carries the code of the Scout into her work. Mr. Powel also writes kind and helpful letters to contributors.

The American Boy and Boys' Life are two of the best-paying boys' markets. The American Girl, the official organ of the Girl Scouts of America, pays a cent a word and better, on acceptance. This magazine uses long serials as well as short-stories. Every two years the Scouts vote on the stories they have liked best. The stories chosen are then published in book form. One of my stories appeared in the first collection, "Girl Scout Short Stories."

St. Nicholas, another of the country's oldest magazines, pays a cent a word and better for stories. They also use long serials, generally those which The Century Company is planning to bring out in book

form. Only the best work need be sent here. The editors say they can procure more material from well-known writers than they can use.

Child Life is published for junior readers and pays from one half to one cent a word. They have paid me one cent a word for a number of realistic adventure stories for boys and girls. They also use fairy tales, poems and one-act plays. John Martin's Book is published for the same ages, and is a most attractive magazine, but their rates are very low.

Besides these markets there are a number of religious publishing houses which bring out papers for boys, girls, juniors and very small children. Many of these papers buy only first serial rights, leaving to the writer the privilege of selling second rights to smaller and cheaper publications. In this way stories for Sunday-school periodicals can be made to yield about the same rates as the first class juveniles. Editors vary about rights, however. It is always better to have a thorough understanding about what rights are being purchased when a story is accepted. For instance: The editors of Classmate, The Target and The Portal, published in Cincinnati, buy all rights to their stories. They pay the best rates of any of the religious houses, but make it up by selling second rights to a number of smaller publications.

The Cook Publishing Co., Elgin, Ill., is perhaps the largest in this field. They publish weekly story papers for all ages, and also a number of lesson periodicals. There is nowhere a group of finer, more courteous and helpful editors than in this publishing house. In all my years of association with them they have never misplaced an article or story, or failed to make payment promptly on acceptance, which is invariably within a month of receipt of manuscript. They publish a great many articles and short editorials in their lesson quarterlies, and one class-life story in each issue, for which they pay a cent a word. It is useless to write for this specialized field, however, unless you are well informed concerning their policy.

A list of the most important juvenile publications follows:

Juvenile Markets

The Youth's Companion, 8 Arlington St., Boston, Mass.

St. Nicholas, 353 Fourth Ave., New York City.

The American Boy, 550 Lafayette Blvd., Detroit, Mich.

Boy's Life, 200 Fifth Ave., New York City.

The American Girl, 670 Lexington Ave., New York City.

Child Life, 536 South Clark St., Chicago, Ill.

John Martin's Book, 33 West 49th St., New York City.

Unity School of Christianity, 917 Tracy St., Kansas City, Mo., publishes Youth, and Wee Wisdom.

The Methodist Book Concern, 420 Plum St., Cincinnati, Ohio, publishes The Classmate, The Portal, and The Target.

David C. Cook Publishing Co., Elgin, Ill., publishes Young People's

Weekly, Countryside, Boys' World, Girls' Companion, What To Do, and Dew Drops.

Christian Board of Publication, 2712 Pine St., St. Louis, Mo., publishes The Front Rank, Boys' Comrade, Girls' Circle, Junior World, and Storyland.

Standard Publishing Co., 9th and Cutter Streets, Cincinnati, Ohio, publishes The Lookout, Boy Life, Girlhood Days, and Junior Life.

The Methodist Publishing House, 810 Broadway, Nashville, Tenn., publishes Our Young People, The Haversack, and The Torchbearer.

American Baptist Publication Society, 1701 Chestnut St., Philadelphia, publishes Young People, Youth's World, Girls' World, Junior World, and Our Little Ones.

Lutheran Publishing House, 1228 Spruce St., Philadelphia, publishes Lutheran Young Folks, Lutheran Boys and Girls, and Sunshine.

Southern Baptist Convention, 161 Eighth Ave., N., Nashville, Tenn., publishes Kind Words, The Boy's Weekly, The Girl's Weekly, and Child's Gem.

Presbyterian Board of Christian Education, Witherspoon Building, Philadelphia, publishes Forward, Queen's Gardens, The Pioneer, and Sunbeam.

Presbyterian Committee of Publication, Box 1176, Richmond, Va., publishes Onward, Junior Life, and The Story Hour.

American Sunday-School Union, 1816 Chestnut St., Philadelphia, publishes Young People's Paper, and Picture World.

Nazarene Publishing Society, 2923 Troost Ave., Kansas City, Mo., publishes The Youth's Comrade, and Junior Joys.

Literature is Painstaking Writing

A thing once written is not literature. The great difference between literature and everything included under the name of journalism lies in this fact. No man can produce real literature at one writing. I know that there are a great many stories about famous men sitting down to write a wonderful book at one effort, and never even correcting the manuscript afterwards. But I must tell you that the consensus of literary experience declares nearly all these stories to be palpable lies. To produce even a single sentence of good literature requires that the text be written at least three times. But for one who is beginning, three times three were not too much. And I am not speaking of poetry at all—that may have to be written over as many as fifty times before the proper effect is attained.—LAFCADIO HEARN in "Talks to Writers".

Aha! The Reader Must Be Sold

Ed Wolff

Another of those Intimate and Sensible Articles that Have Proved so Popular with our Readers

DURING four months early in 1928 I buried myself in the analysis of three classes of stories—those that the magazines printed, those that I wrote and sold, and those that I failed to sell. I have discovered something that, no doubt, has been told before, but to me, at least, it is entirely new and of enormous importance.

First let me tell you how I got started on this examination. I was writing an article for a prominent weekly on a success theme. In it I tried to prove that—though they themselves seem unaware of it—successful men all have one thing in common, necessarily: Big Thinking. No man whose highest aspiration is to be a grocery clerk will ever become master of an empire; men who think in hundreds will never gather millions. I believe I proved it. At any rate, the article sold.

Well, while writing it another idea popped into my head. That was that I knew in advance that the article would bring back a check. I knew it because it rang with the same enthusiastic sincerity which has characterized all my articles that met the approbation of editors. Every article of mine which contained that unmistakably forceful convincingness aroused in me, and afterwards in editors, a sound belief, a hearty acceptance, of the ideas set forth. I don't know just how to put it down in words, but when I re-read those articles before mailing they seemed to me to present their case without the possibility of refutation. They left me (and apparently later left the editors) with a glowing feeling that what they stated was true. And because I myself, as the writer, believed them to be true there had somehow crept into the scripts a satisfying interest-grip, a power of holding the reader absorbed until the end.

On the other hand, when I examined some articles which have come back I found them unconvincing. They sounded to me somewhat like the address of a certain clergyman whom I have heard over the radio—a string of sentences more or less related to each other, but not forming a convincing and incontrovertible argument that simply forced itself to be accepted. The rejected manuscripts all had that failing in common—they did not convince.

And when I read articles printed in the magazines I found that those, too, carried conviction. If I even so much as glanced at the title I was likely to taste the opening paragraph. Once I did that, I kept on

reading, and the longer I read the more profoundly did I agree with what the author had set forth. To use a phrase current among advertising men, those writers "sold" me their ideas.

So I reasoned that if this convincingness was an attribute of successful articles, the same might be true of successful short-stories. I made a similar test and got just about the same results in the magazines. Then when I re-read my stories which hadn't made the grade I found that these, too, lacked the power to convince. Analysis, sentence by sentence, paragraph by paragraph, indicated that these rejected stories followed all the printed "rules" that I know, but they were deficient in the one attribute of arousing unquestioning belief. They presented an idea but they did not sell it.

I finished that research about six months ago. With the results in mind I rewrote one of the unavailable stories and two new ones, and, gosh ding it, they sold! Then I started on a book. I sold that. The publisher has asked me to do another. Meanwhile I wrote nine articles, on almost as many different subjects, and sold all nine. I'm betting with myself that I'll sell this, on the first time out, to THE WRITER'S MONTHLY.

Now, what I'm leading up to is this: The successful manuscript has to do more than merely contain an idea; it has to sell that idea, sell it so firmly that the reader will accept it as not only true but highly desirable. If, for example, I come to you and say, "I want to sell this pair of neckties for two dollars," you may not be interested. But if I point out that here are two ties of French-woven silk, of a pattern that will be "all the rage" within two weeks, in a color that just matches your suits, that they will not wrinkle nor shred easily, that the stores will charge three dollars each, but that I will let you have these two for two dollars—well, if I tell that story convincingly you'll probably buy. You see, it is not enough that I have two good neckties for sale—I have to sell them to you, I have to make you believe in them, I have to arouse your enthusiasm and your faith.

It's exactly like that with a story or an article, I now believe. The plot may be excellent, and also the situations, the characters, the motivation, the—oh, everything that the "rules" call for; but if the writer isn't deeply stirred emotionally himself, if he isn't himself convinced that the thing actually happened, if he doesn't see and hear every character as plainly as on the dramatic stage, if he can't or doesn't put enthusiasm and faith into his work the editor will not get enthusiasm and faith out of it. And then the thing does not sell.

How does one put enthusiasm and faith into a script? Nobody will ever be able to do that by artifice. Sincerity creeps into our voice, our gestures, or eyes, when we sell face to face—as, for example, when we argue on a subject concerning which we have deepseated opinions. If, as an instance, you truly do not believe in Prohibition, then when you pour forth your views to me about its defects you unconsciously put into your whole expression a sincerity which crops up naturally and which

cannot be faked. But if, for a fee, you tried to sell me the other idea, the idea of favoring Prohibition, you might labor your hardest, but somehow that radiant warmth of sincerity would be absent. Not convinced yourself, you could never convince me.

And so, as I have learned that a salesman to be successful must believe enthusiastically in the goods he is selling, I now feel certain that a writer must believe enthusiastically in the story he is writing. So long as his characters are vague in his mind —not people but just names—so long as the situations are foggy scenes, ill defined and vague, just so long will his work remain unconvincing. But as soon as he himself believes that these people live, as soon as he sees the separate hairs in a beard, catches the pregnant overtones of a voice, reads the telltale twitch of an eyelid, then the story for him is gloriously alive.

As surely as the story lives, the writer will find creeping into it, beyond the reach of the highest art, a sincerity, a truthfulness, a convincingness that transforms white paper and black type into breathing, fighting human beings. That sort of story doesn't have to be sold. It sells itself.

Yes, the writer has to be a salesman. He has to sell to himself first the idea that the story is true—that such people really did live, that they really did act out those scenes. When he has sold himself he'll find it no trick at all to sell the editor.

Terminology has a curious mental effect. If we called our scribes idea-salesmen instead of authors, many, I don't doubt, would have a clearer understanding of their job. Most aspiring writers, I feel, can write—that is, they can put down clearly on paper the ideas that they conceive. But the stumbling block of many is that they haven't understood that their task is not to write, though I thought that until recently myself. The object is to present the idea in such terms that it will arouse enthusiastic belief. In other words, to argue, cajole or beguile the reader into accepting the story as true—to do more than merely offer him two neckties, but to make him believe that he wants those two ties right now for himself.

Putting it baldly, the writer's job is to believe, so that he may be believed. Only a religious unquestioning sincerity in the speaker can arouse a similar belief in his listener. The writer has to be a salesman. *And he sells ideas to an apathetic public.*

The Automatic Market List

Austin E. Burges

A Graphically Illustrated Device That Will Be Welcomed by Countless Writers Who Find Marketing a Problem.

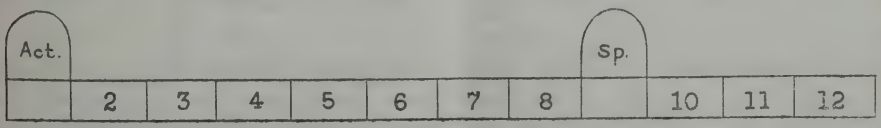
ACCURACY and speed! These are two things we are all striving for in this fast age. How shall the writer attain the maximum of both in searching for likely markets for a manuscript he has just completed? The slow, sure way is to plow laboriously through all the lists at hand and for the occasion to compile one which seems to afford the new effusion its best chance of a sale.

But here is a method par excellence for finding both with accuracy and speed just the list that one needs. I do not hesitate to praise it thus highly because the method is not original with me. It was given to me in another form by a direct-by-mail advertising man as the very latest in his line. Afterwards as I was mulling over his story it came to me in a flash that I, also, am a direct-mail man, as are all writers who reside at a distance from the source of their checks!

The method here set forth is a card index system, but it does not in any way depend on alphabetical arrangement and is so devised that no matter in what order the cards are placed in their container they are easily located.

In order to apply the principle involved one must reduce to a few classifications all the types of prose and fiction that he writes or has any idea of writing. Here is a list made to suit the writer for the general magazines. It includes, so far as I have been able to determine, every subject that a writer of this type is likely to discuss and excludes all subjects for which payment is not ordinarily made.

1. Action, adventure, war, "Westerns".
2. Child training.
3. Domestic science and home interests.
4. Health, physical culture, diet.
5. History, folk lore, patriotism.
6. Humor, in its many phases.
7. Love stories of all kinds.
8. Mystery, detective, and ghost stories.



TOP NOTCH MAGAZINE, 79 Seventh Ave., N. Y. 1 to 2c on acc. Twice a month. Ed., George Briggs Jenkins. An all-fiction magazine of masculine appeal. Short-stories should be stirring and have strong plots, 10,000 words or under. Sport stories are particularly desired. MSS. reported on in 10 days.

9. Nature, outdoor sports, country life, vacation.
10. Popular science, in all its forms.
11. Poultry and pets.
12. Social and political science.

You will notice that each of these groupings is numbered. These numbers are the key to the system. They are allotted equal and fixed spaces arranged in serial order at the top of six-inch cards, and below is typed the usual information about the magazines concerned. When this has been done one reads the card analytically and each time he finds a classified type of composition mentioned he pastes an upright tab in the proper space above. Let us take one card for illustration. It reads:

Now, by an examination of the contents of this card we see that Top Notch will catch one tab (pasted over the key-number, "1") for using action stories, and one for using sport stories (pasted over key-number "9"). No more tabs will go on the card until further information as to the wants of Top Notch is obtained.

Place each of the tabs carefully in its proper place, so as not to interfere with any that may be added later. This contingency is unlikely, however, because of the positions assigned the several groups.

The tabs should have rounded corners, be uniformly three-fourths of an inch long, and a trifle narrower than the spaces allotted them. They may be of any color that one desires, or of miscellaneous colors. But plain, white ones cut out of 20-pound bond paper will give a uniform appearance. As a refinement of the system, abbreviated notations indicating specifically which subject is in the field of the particular magazine being charted may be made on the tabs.

Now, what is the result when one has made out the full list of cards and attached their appropriate tabs? Suppose one has just finished an article on "Bird Sanctuaries." Glancing down classification "9", one sees all possible markets lined up like soldiers at attention. Suppose one has just finished "How I Taught My Child to Be Truthful." Running one's eye along the row formed by the tabs in space "2", one sees the cards of all the publications which will use articles on child training.

It's easy. All one has to do after that is to pull out the cards indicated, refresh the memory by reading them over, and then make out a list arranged either according to rate of payment (note top line on specimen card) or according to the probability of a sale. In replacing the cards, one may do it alphabetically, if desired, and thus always have the file so that the card listing any particular magazine can be located by a little fingering, or one can place them back helter skelter, according to one's way of doing business. In either case, the usefulness of the cards will not be marred nor the speed of finding markets for the next manuscript lessened.

It is not necessary that one attempt to cover all the subjects handled by a given class of magazines. Some of the groupings here listed will have no interest for some writers. They may be eliminated and others substituted. Other writers will have no interest in the

general magazines, as they may be writing for class and trade journals exclusively. Such writers will need a different selection of subjects, but the principle will be the same. The system may be made as simple or as complex as desired.

One should not attempt to group all magazines of all kinds into the same file. This is possible, but the groupings would have to be made so general in order not to exceed the capacity of the card that they would become meaningless. However, if one always writes on the same restricted list of general subjects, one may group in the same file all magazines published. Take, for example, child training, or poultry, or success stories. Such subjects are not confined to a restricted class of magazines but are likely to be found discussed in a great variety of places.

The necessary cost of the Automatic Market List is as little as any card filing system could be; it has no disadvantage that I can see except that it requires a little labor at the start, and the cards cannot possibly be filed wrong or the system in any way disarranged after once having been properly set in motion. Finally, it can—and should—be revised and kept up to date.

Some Best Things

The best education—self knowledge.

The best philosophy—a contented mind.

The best statesmanship—self government.

The best theology—a pure and beneficient life.

The best medicine—cheerfulness and temperance.

The best science—extracting sunshine from a cloudy day.

The best art—painting a smile upon the brow of sorrow.

The best telegraphing—flashing a ray of sunshine into a gloomy heart.

The best biography—the life which writes charity in the largest letters.

The best mathematics—that which doubles the most joys and divides the the most sorrows.

The best navigation—steering clear of the lacerating rocks of personal contention.

The best diplomacy—effecting a treaty of peace with one's own conscience.

The best engineering—building a bridge of faith over the river of death.

The best journalism—printing the true and beautiful on memory's tablet.

We Organize!

Mamie A. Foster

THIS isn't a once-upon-a-time story. It is a you-can-try-the-same-plan suggestion. I have just had three thrilling experiences, and as a result I am writing (to you) my first "true confession" story.

I was present when a missionary barrel containing some old magazines was opened, and I have discovered gold in Minnesota.

Among my personal acquaintances are seven striving souls who have the divine afflatus of literature—or some kindred ailment. But they have allowed the world, the flesh and the devil to interfere with actual literary progress. By the "world," I mean the actual responsibilities of home and citizenship; by the "flesh," I mean that unless the spirit moved them, they allowed their brains to remain placid and dormant most of the time; by the "devil," I mean these thousand and one diversions which are pleasant and diverting socially but which win one away from our more serious problems in life.

Whenever two or three of us chanced to meet we were brimming over with ideas, but we had not made a tangible start in the field of literature, or up the ladder of success, whichever figure you prefer. I chanced upon a gem of an idea, and the slogan, "Thoughts are things", began to mean something. My nebulous thoughts began to crystallize. Began to effervesce, in fact. Perhaps it was spring fever. Maybe rising sap. Maybe, a brainstorm. "If." That was a word to conjure with. "Everybody's doing it." So can we. We thought of the Victorian poets who gained so much from actual contact with fellow artists, Emerson and his sage friends, and others of a literary ilk.

Granted, then; we would unite our forces. But how to go about it, was the question. I had the back numbers of THE WRITER'S MONTHLY in my library, dating back to 1918. It has always been my practice to make pencilled notes freely in my personal books and magazines, in case of reference later. So after re-reading some of these old files, I clipped and catalogued and classified until I had found the answers to most of our common problems.

Such subjects as these were discussed in many issues of the MONTHLY: Advantages of Authors' Clubs, "What Not to Write," "How to Write Poems," short-stories, photoplays, features, novels, etc. "Where and How to Submit Manuscripts", and scores of other topics which the successful professional has learned and which the blooming amateur needs to know.

You could hardly believe that the

files from 1919 to 1928 could be as fresh as daisies. I know now with what joy the missionary a thousand miles from home reads with avidity every word of even months' old magazines. These underscored, italicized, emphasized articles were a boon of life to us all. We might have referred to books, but they seemed as gray dust in comparison with THE WRITER'S MONTHLY, surging with red-blooded enthusiasm. It was not difficult to formulate a card index, plan a definite course of study, and give variety enough to our individual endeavors so that we might each expect reasonable assurance of future success.

The S. O. S. call was issued in the form of a luncheon, officers were created, an obligation taken that once in three weeks each member would produce one original bit of literature. We vary in our aims, and possibly at some not-too-far-removed date members from this club will be producing school texts, novels, reference works, poems, short-stories, and verse—free, blank or unrhymed.

What have we accomplished since our organization? One member has had accepted for publication a character sketch, another has sold a series of business articles, a third has received real money for writing letters for business firms, and articles and features have been sold to both magazines and Sunday newspapers.

As individuals, we "did not have the time to write." But as members of this Author's Club we are bound by unwritten laws to produce "stuff" for each meeting or become ostracized. Wild horses could not drag us away to another appointment which would conflict with our Club date. No excuse but fire, flood, or a Lindbergh flight would be accepted as a reason for change of schedule.

We know now where we are going, and we are on our way. We have all been teachers. We have all been legally wedded wives for years and years—so long that Friend Husband has almost forgotten which anniversary is which. We could use more currency. We love art for art's sake, for goodness' sake, for pity's sake, for the sake of a thrill.

Are we happy? In the vernacular, "I'll tell the world!" Are we rich? Why, as a club, we are bloated bondholders. Every member is rich as Croesus, and success is smiling at each of us, "just around the corner."

In the words of that famous United States' historical document called the Constitution, we have for the preamble for our Club Constitution similar words:

"We, the Members of Mankato Tyro Script Club, in order to form a more perfect union, establish justice, insure domestic tranquility, provide for the common defence, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution."

And in the words of the Declaration of Independence we can truthfully say that we have found "Life, Liberty and the Pursuit of Happiness."

Don'ts for Writers

Leslie Hunter

A Dozen Pungent Paragraphs for Those Who Should Know Better

DON'T use flimsy paper for your manuscripts, or paper of an odd size.

Don't send out a soiled, blurred or splotchy manuscript.

Don't use envelopes that can be readily torn, or that have little or no adhesive on the flaps.

Don't send out manuscripts without return postage.

Don't expect the editor to lay all his other duties aside and give your manuscript consideration on the day of receipt.

Don't waste time on complaints when an editor holds your manuscript over-long. Your remedy is to write courteously, asking for a report, after a reasonable time has elapsed. If you receive no reply to your letter, you may then, if you desire, inform the editor by registered mail that you have withdrawn the manuscript from his hands.

Don't be in a hurry to impute dishonesty to the editor who does not promptly return your manuscript after having received your withdrawal letter. Perhaps he never received the manuscript in the first place. Perhaps, through some mischance, your manuscript has been mislaid. Perhaps he returned the manuscript but you failed to receive it. At any rate, you still have your carbon copy—of course, you always retain a carbon!—from which a new original can be made.

Don't be in a hurry to make charges of plagiarism. The fact that a printed story or a produced photoplay has resemblances to some of your work affords you no good grounds for declaring that it has been stolen from you. Many plots are fundamentally much alike. Successful editors and producers have no reason for manuscript thievery—they can afford to buy whatever they want, and to pay well for what suits them, rejecting all that does not.

Don't vent your spleen on an editor because he has rejected your work. Don't say anything about it. Remember that you made your contribution voluntarily—the editor did not solicit your manuscript.

Don't complain of the editor of a defunct publication. Very likely he is worse off than you are. Put in a claim for the amount due you for stories sold or published, of course; but if you cannot collect, dismiss the transaction from your mind in favor of the next business in hand.

Don't blame the writers' magazines if information gained through their columns turns out to be incorrect. Conditions in editorial offices are constantly changing, and every care is taken by writers' periodicals

to keep track of these changes. Some of them, nevertheless, are not discovered until too late.

Don't let yourself fall into a fault-finding attitude. On the contrary, be sensible, reasonable, good-natured in the face of annoyances, and as optimistic in your efforts to sell as any business man in the promotion of his affairs.

What Price Contests?

Ray W. Frohman

Shoot a Little Minute, Snag a Little Dollar and Relax While Doing it, Advises a Full-Time Free Lance

OPINIONS as to the value of prize contests differ.

A certain consistently-successful, top-notch, veteran, full-time magazine contributor of my acquaintance tells me they "have their value," and proves her point: she has won some, and advanced her career by doing so.

Authors' journals apparently agree with this opinion, for they give space to these contests, if they don't feature them: their readers are interested, some of them fortunately.

My own opinion—since I have practically never won such a prize save from a national magazine that used such payment as an excuse for appropriating much other non-winning material—is that, usually, they are not worth the attention of any *full-time* freelance, who must capitalize his time, sell rejected returns and, normally, write stuff that will be salable elsewhere if rejected in the contest. With part-time, side-line contributors it may be another story. I also am not speaking of writers who limit their output to fiction.

But I have just discovered, or rather, just realized, an exception to mine own dictum.

The "last-line" limerick-contest racket, used long ago by Sunset and many another national magazine, is still going: and I have just won one, with honorable mentions in preceding and succeeding weeks, in a new local sectional or suburban weekly newspaper, the Southeast Portland Index, 5840 Foster Road, Portland, Ore., C. H. Crockard ed.-pub.: $1 a week for best last-line, open to anybody, any number of entries. There must be other national and local magazines and newspapers in the game, and the more obscure the publication the less will be the competition.

The point is: Here is a species of prize contest—expense nominal, resultant possible publicity of possible value, experience and increased facility at verse-writing worthy of mention—in which, aside from the occasional possible loot, which may be worth listing, the valuable *time* expended, is something like from one to five minutes, total, for anyone who ever writes verse. Besides, the whole thing is fun—mental relaxation!

Does one hesitate to play *one hand*, with congenial company, *at bridge?*

From the Brown Owl's Oak

What is in the bag?

"Who dat knockin' at de doh? . . Huh? . .

"Yo is? Law-dee! Yo comes right in an' makes yo'sef at home, young Mr. 1929. Ah sho is glad yo is 'rived. Ole man 1928 he been settin' 'yah like he growed to de bench. Seems like he ain' nevah do nothin' no moh but set.

"Ah seen de last o' him now, dough. He gone out o' dat doh foh good de plumb minute yo is come in by de t'er.

"Yassah, Mr. 1929, yo is li'l but yo sho is a sight foh so' eyes. What in dat tur'ble big bag yo totin'? Lay hit by. Yo stays, ent he? Yo an' me gits on fine tog'er.

"Dat sho tur'ble big bag foh be ca'y'in' on young back. Ah powuhful cu'ious what in dat bag.

"Reckon yo is brung me somppin in dah, young Mr. 1929? Yo is got powuhful chance foh do bettah by me dan dat ole 1928. Le' me peek in de bag, Mr. 1929. Le' me jes' one li'l peek in de bag foh see what in!"

Mr. Merwin's views on hen and egg

A story is character in action, according to Samuel Merwin in a radio chat. It doesn't begin with plot, it begins with people. Plot is what you arrive at after character gets into action.

Put persons into a situation and they will do things according to their character. They will work out your plot for you. Begin with a fixed plot and you have left your people no freedom of action. People don't stay put. You'll have all the time to be pushing them back into place. Making them behave to fit a plot falsifies them, their motives, nature, character.

At least, said Mr. Merwin, that is his theory about writing stories, and his way in writing them.

Vitamins without the codliver taste

"Economic forces," says Dean Eric Allen, "are against a journalism conceived of as a service to a small class of refined and sophisticated readers. Most editors feel an opportunity for service as well as an economic mandate that leads them to edit papers in such a way that they will be read by a wide public."

He is speaking of newspapers, but his dictum would apply almost equally as concerns the other

forms of publication—even perhaps to books. Our literature tends to be journalistic because in America journalism is regarded as a means of reaching and to some extent at least reacting beneficially upon the largest possible number of the people.

The theory is benevolent. Its result may prove beneficent. "Democracy levels upward." Yet we are compelled to recognize that the theory also results in leveling downward. Whether the leveling up produces a larger amount of social and human good in the long-run than the amount of ill from the leveling down, is debatable, or anyway is debated and seems likely to be debated more, by observers of social and human causes and effects.

Probably the discussion is quite academic. The number capable of pondering and potentially of comprehending such matters so far as is humanly possible, is relatively too small to influence materially the outcome of mass tendencies.

But however this may be, there is an element of appeal, even of provocative stimulus, in the conception of journalism as benevolent in its ideal purpose—as aspiring to provide people in the mass as much that will immediately or ultimately contribute to their welfare as they will accept and may be capable of utilizing.

Such conditions challenge the writer. The limitations of his people in literary and other standards may seem to work to level down the quality of the best that he could offer, but he can have the satisfaction of translating what he has to say into terms adapted to the mass experience and the mass intelligence, and so after all convey to these "average readers," without their realizing it, what he would convey.

There are nine and fifty ways of inditing tribal lays, and it is the writer's triumph to produce not only good lays but lays indited so that the tribe will cotton to them.

Of nature's noblemen, some editors, and the help

Several recent instances of carelessness or worse in editorial offices have been brought to the Owl's attention with corroborating evidence. A periodical sponsored by a great relief organization returned a first-time-out MS with the sheets scrambled together and pierced with a defacing pin. The ensuing correspondence showed that, whether it was the editor or some clerk who thus ruined the manuscript, the editor was indifferent to the injustice.

The editor of a well-known natural history publication wrote a courteous letter, but the employee who did the mailing enclosed the manuscript and letter so carelessly that the backing did not protect them and they arrived crushed and dog's-eared. Only by chance did a large photo-print which, the writer says, took her six weeks to procure, escape. Here apparently the laziness or carelessness of an assistant defeated the editor's effort to treat the writer fairly.

Possibly too easy office discipline was responsible for the throwing away by a publication for business women of the backing for a number of photos and the returning of the photos without any protection, as was reported by the writer to the Owl a few days ago.

It is hard to believe that more than an individual editor here and there are so lacking in the sense of courtesy and fairness as to mishandle even crude and impossible submissions. At least it is on the generous side to assume that most of the mishandling is to be blamed on subordinates whose chief concern (excepting the pay-envelope) is something other than their office duties and the interests of the magazine. That does not excuse the editor, however; nobody but the editor can see to it that his office-force do their work honestly.

The contacts of editor with volunteer contributors are not so unimportant as to be negligible. They are one part of his and his magazine's contacts with the public. The circulation department seeks constantly to build up goodwill among subscribers. Not to try to retain the goodwill of the submitters of unavailable copy is poor business on the editor's part, and needlessly to offend them is bad business. That consideration ought to have weight in offices where no one has chanced to hear that *noblesse oblige* and the impression prevails that "Golden Rule" must be the name of a firm of tailors.

Those little "reading features"

"Quick-reading little interest features are so easy to do that almost anyone moderately capable ought to be able to write them," is the opinion of a feature-editor. "All they call for is a small bunch of well selected facts on a topic that will catch attention.

"Of course the topic has to be put from an interesting angle—and there are just three such angles," he says—"the human, the curious or unusual, and the news-contact angle. Sometimes the topic will have all three angles at once. Then it *is* pie.

"The other day a press association sent out a reading-feature about a clay cylinder discovered near Babylon and owned now by a Chicago man. It is 2500 years old. Its inscriptions tell about some of Nebuchadnezzar's big building achievements. But Neb did all this construction work for the sake of a woman (at least that's his story), and that's the angle from which the feature is written—Neb strutting his stuff for Ninharrak and how it worked—the human angle. The archeology and history come in on the side.

"Lately hunters in this country have been doing their shooting from the air—deer, moose, wolves. It's also been done in Africa and Asia. Of course that's a news-contact topic, because there's so much about aviation in the news these days and it's in nearly everybody's mind. A half-dozen quick-reading paragraphs about hunting in airplanes would give an interesting aviation sidelight.

"You couldn't think of anything much easier than that to write when you have the little bunch of facts you need. Our staff men who do features are keen on facts. Clippings? Oh, sure. Off and on. Probably that's why their pockets bulge so. Don't know how much they use 'em, though. Noting and remembering facts is part of their trade. Anyhow features not written hot off the bat aren't likely to get written."

Art on a leash

"Do you believe in the existence of a literature and an art expressing the aspirations of the working class?"

Monde, a review launched under the editorship of Henri Barbusse, has been questionnairing prominent persons on the relation between art and "the working class." M. Barbusse's personal point of view being what it is, one assumes that the editor of *Monde* would feel no disappointment if the resulting symposium proved to support the affirmative; M. Barbusse has at times hampered his own high literary ability by inspanning with it a controversial or propagandic spirit. The question as stated differs essentially from the question, "Can the aspirations of the working classes be expressed in literature and art?" and even in this latter form the term "working classes" is left undefined.

Theodore Dreiser is among those to whom the questionnaire was sent. His answer to the question mentioned was published in advance by the New York World (Harry Hansen):

"A literature and an art expressing the aspirations of any working class is possible. Also each may, or at least might, according to its respective representative, be of a very high order. Certainly Hugo, Dickens, Doistoievsky, and Tolstoy are fair examples of artists spiritually at one with the toiler. None the less, pure art—the greatest art—knows no class, but only the spirit of man in its contest with nature; in all its aspirations; in all its defeats. The great literary and art spirits of all ages are its representatives."

Equally significant is his answer to the next question—"Who are its (the workers') principal representatives?" He says:

"I know of no great artist who represents a or the working class alone. I know of no working class as such that represents all humanity or all life unless by working class is meant all humanity. I know of no art that is wholly or purely representative of any such class anywhere."

Wanted, an outlet to the sea

Sometimes with good copy in hand for a book or booklet the publisher nevertheless throws up his hands; he cannot see how it can be put out in a form to which the market will respond. At other times, knowing the weaknesses of the buying public, he resorts to well-known devices—mechanical padding, pictures, impressive binding, and the fixing of a higher price such as he thinks will result in enough sales to make the venture safe. For there are always purchasers who turn up the nose at a fifty-cent article and in the next

store buy the same thing made up to fetch a dollar.

The situation in America differs from that in Continental Europe. There the reading public is more accustomed to both the smaller and the lower-priced publication, and therefore articles, essays, and monographs, in any of the departments of thought or learning, and works of verse and fiction, encounter fewer obstacles to publication in pamphlet, brochure, booklet, and unbound-book form, and at a lower price.

One is almost tempted to think, too, from the variety in kind of these publications, that abroad the public that reads is interested in a wider range of thought in a wider range of subjects than with us. It is hard to resist the suspicion that in many American communities ten fingers would be sufficient on which to count off the individuals whose attention would be stimulated by coming across a brochure or booklet in literary criticism, history, biography, philosophy, or even non-utilitarian science. Avid readers we may be, but we have to acknowledge in moments of sincere self-examination that we are much less often avid of reading such as requires the mental energy generated of a vital catholicity or a compelling intensity of intellectual interest.

Perhaps this suspicion is unwarranted. Yet in Europe the man with only spare francs, lire, marks, or crowns in his pocket finds an extensive variety of publications, small and large, upon many subjects such as we should term highbrow, specialist, or dull, laid out for general purchase at prices he can pay. And not infrequently they attract attention from the press, be it attack and defence arising from personal or factional hostility and allegiance, or discussion of more impartially critical character. At least it is attention. In the United States, the publisher has reason to congratulate himself if the brochure or small cheap edition be so much as mentioned in the list of "Publications Received."

A woman in Heywood's house-slippers

A woman now fills the space formerly filled in the New York World by Heywood Broun, that nationally celebrious columnist, humorist, causerie-essayist, and intermittently stormy petrel whose first off and prompt on-again-off-again tiff with the World contributed not so long ago to the entertainment or indignation even of readers far from the madding crowds' ignoble strife in the Big Town. The incident stirred up, in and out of the press, no end of discussion shot through with references to freedom of thought, censoring of opinion, ethics of employment, propriety of public criticism of the writer's "paper," and the like.

After an interval of experiment following Mr. Broun's permanent off-again, the World designated Elsie McCormick, otherwise Mrs. Marshall Dunn, for five years a member of the World staff, to move into the vacated column, and where once "It Seems to Me" fluttered to the winds, Miss McCormick now hangs on the line "A Piece of Her Mind" four days a week.

Of all which the moral seems to be, "How sweet is unity, How sweet for brethren to agree," for the woman'll get your colyum if you don't watch out.

Oak branches wind-bent sou'-sou' west

♣ ♣ Pete Peters says, "Calc'late the feller thet wrote this book 'ull be a naysh'nal litt'ry figger one o' these days. He says nothin' so slick an' perky ye ree'lize right withaout thinkin' thet he's expressin' your own ide-dears. ♣ "Summer visitor talkin' with Lem Huggins told him he was one o' the boorjoice, an' Lem he felt so ashamed he went right over an' bought him a copy o' the Sat'dy Evenin' Post."

♣ ♣ THE APOPLECTIC ROSES: By Paris Correspondent: A Mystery in Two Acts, Five Scenes, and Three Exclamations. ♣ ♣ Time, 1928.

♣ ♣ Act I. Place, Warsaw, the palace of the countess. ♣ Scene I. Stranger calls and leaves bouquet of red red roses. Countess orders maid to throw out red red roses from presuming stranger. Maid yes-countesses countess and carries off red red roses to her own room. ♣ Scene 2. Maid found dead in bed. Red red roses gone. "Apoplexy," declares doctor.

♣ ♣ Act II. Place, Abazzia. ♣ Scene I. A public gathering. Countess's sister present, still true to fiancé, Russian officer killed in the war. Stranger introduced. Stranger says he was officer in same regiment. "Come to tea." "With pleasure." ♣ Scene 2. Apartment of countess's sister on tea-drinking day. Comes a bouquet of red red roses for countess's sister. "Put them in drawing room." ♣ Scene 3. The same, drawing room. Servants have been out. They return. Find tea equipment and two used cups. Find countess's sister dead on floor. Find visitor gone. Find red red roses gone. "Apoplexy," declares doctor.

♣ ♣ Exclamation 1. By the police of Poland and all points south and west, including way stations. "What do you know about that!" ♣ Exclamation 2. By the plot-fiends. "Here's one made to order, even if the news-story was copyrighted by the New York World." ♣ Exclamation 3. By a few score editors. "Great Caesar's Ghost, where did everybody get this idea of red red apoplectic roses all at once! If we printed one of these stories, some other crazy magazine would break out too with a red red apoplectic rose plot as sure as shooting." ♣ ♣ If you ask the Owl, there may be something in the idea that would work up in a burlesque for vaudeville or burlycue. ♣ ♣ Oh, that's all right. You're welcome.

♣ ♣ How time goes! ♣ Here we are, at the New Year end already and it's not December of the Old Year yet. And so to press—and 1929!

The Best Things from PRINTLAND

Charm In Novels

In a recent issue of The Atlantic Monthly, Samuel McChord Crothers, the essayist, discusses the question why some novels have charm, and some haven't.

Why is it that we take up one novel that may be very carefully written, but it makes no particular impression upon us? Very soon we forget all about it. We take up another and it is a happy experience, so happy that from time to time we repeat it . . . . .

What is the secret of charm? Many people take it for granted that it lies in the subject which the author chooses. There are novels which deal with pleasant subjects and others with subjects that are gloomy or repellent. A novel may be realistic or romantic or historical. It may deal with business or sex or politics, with low life or with high life. But in none of these things lies the secret of charm. The charm, if it exists at all, must be sought in only one place—the author's own mind.

The word "fiction" tells its own story. It is literally something made. Who makes it? Obviously the author. What does he make it out of? Out of materials which he finds in his own mind. His work is a figment of his imagination. Its value depends on the kind of imagination that he happens to have.

What a novelist does is to invite me to make a pleasure excursion through the more interesting portions of his own mind. If the day is fine, I accept the invitation. I am in a holiday humor and am prepared for all kinds of haps and mishaps. He is not showing me my world—I can see that for myself. He is showing me his world. It is the world that is created by his imagination. If what he has to offer isn't worth seeing, he can't shift the responsibility for its dullness and dreariness on the universe. It is he who is dull and dreary, not the subject he chooses.

Let us carry the analysis a little further. We say that a novel is the work of *creative* imagination. What does the novelist create in order to charm us? It is not enough to create a character;

he must also create a world in which that character can move about freely. Here is where many clever novelists fail. They analyze a single character, but they do not make us realize the world that is behind it and around it. It is a picture without a background. The character is like the contents of a thermos bottle—kept cold because it is surrounded by a vacuum. Now in real life no person is seen apart from his environment. His feet are on the earth; there is air for him to breathe, friends and enemies to meet; and they are as real as he is.

We say of some novels that they are without atmosphere. That suggests something in regard to the writer's mind, not only as to the quality of it, but as to the quantity of it. We are told that the reason why the moon hasn't any atmosphere to speak of is that it isn't big enough to hold what atmosphere it once had. The power of its gravitation is not enough to keep the airy particles from flying off into space. It is the same with the mind.

The atmosphere of many novels is murky and there is low visibility. The author has to explain his meaning or we lose it. The great novelist has a sense of space. He is carefree. He can afford to let his characters alone. He doesn't nag them.

Then, too, there must be space in which the characters that are created may freely move about. This necessity is overlooked by those who are interested chiefly in the analysis of character. A single person taken out of his natural environment may be studied and his reactions noted. A laboratory, if properly equipped, need not be very roomy. But it takes more space if a person is to live and bring up a family.

The mind of the novelist must have amplitude. His mind is the sky, "than all it holds more vast, more high." "He hath set the world in their heart." The great novelist is not so much a man of the world as a man in whom the world is. In his wide, comprehending intelligence there is for everything a season, and he hath made everything beautiful in its time.

The matter of sufficient mind space is likely to be neglected by the writer of problem novels. When a novelist takes a problem that is too big for him, he is likely to become peevish. When at the end of the book the problem is unsolved, he dismisses it in a petulant way: "There, I've done my best, and you see what a mess we are in. There isn't any way out."

But, after all, the situation may not be so bad as it seems to him. Perhaps the problem is not so much an individual problem as a social problem, and he has not given its larger aspects any attention. There must be time and space for any true solution. It is only when the big problem gets into a too contracted mind that the case seems desperate. It thrashes about like a whale stranded in a shallow bay. What the whale needs is not a friendly visitor to give it advice. It demands less sand and more sea

room. And what the moral problem needs is more mind room than the author is possessed of . . . . .

The writers who are able to enlist the interest of successive generations are those who are able to invest familiar scenes with a charm which belongs to their own natures. We have the sense that the mind of the writer is bigger than the thing he is writing about. We are made to see in a new light things which we had despised.

That a certain town is dull I can well believe. But that it can be amusingly dull, deliciously dull, with all manner of delicate variations in its dullness, is a delightful discovery. It takes the genius of Jane Austen to make us see this.

This matter of mental roominess is comparative; it consists of a due proportion in the parts. In order to have charm it is not necessary that the author's mind should be big enough to take in the whole world, but it must be big enough to take in the people and the society of which he writes, and to allow the characters considerable elbow room. There is Anthony Trollope. He could hardly be called a great novelist, but he created an atmosphere. A more wordly-minded set of people than the Trollopians it would be hard to find. They were chock-full of prejudices, they were narrow-minded, and most of them were undeniably smug. Their ideas about religion and politics were conventional to the last degree, and yet we enjoy their acquaintance. They do not get on one's nerves. There is a certain congruousness between them and their environment. There is an atmosphere of good-natured worldliness that covers a multitude of sins. Trollope was not a great novelist, but his mind at any rate was bigger than any of his characters. It was roomy enough to contain a whole society without crowding. These people were under no constraint; they were perfectly at home . . . . .

The novelists who have power to charm us always have a good-natured ease in the presence of their subject. They have a large tolerance for human imperfectness, like the good curate:—

> . . . . When religious sects ran mad,
> He held, in spite of all his learning,
> That if a man's belief is bad,
> It will not be improved by burning.

Just now we have a school of American novelists who seem to have a grievance. America, instead of being a stimulus to their imagination, seems to be an incubus. It is just a little more than they can bear.

What kind of country is this we live in? I confess that when I take a little journey across this continent I always return with a sense of exhilaration. For one thing, there is so much of it—and it isn't finished. When I take up books of a serious nature, I get the impression that a great many things need to be improved, but that there are vast numbers of eager and right-minded people on the job.

When I listen to the earnest exhortations of moral reformers, I get the impression that this is a

country where sin aboundeth. But it is possible that "where sin aboundeth, grace doth much more abound."

It is only when I turn to what used to be called "light literature" that clouds settle down and deep depression comes upon my spirits. A group of talented writers are intent on showing up their less talented fellow citizens. To this end they give us studies of life in the American small town, on the farm, and in the crowded city. Life is shown to be not only commonplace, but hopelessly, irremediably commonplace. We have a desolating sense of moral aridity, undue nervous tension, morbid self-consciousness, a fear of public opinion, a dearth of private opinion, a furtive interest in the forbidden, a fierce absorption in business, a futile gregariousness in the pursuit of pseudoculture. The small town is treated as if it were a disease. The city is a complication of diseases.

Is this realism? Yes, in the sense that the picture of the fauna of Africa in the old-fashioned geography book was realistic. There, crowded upon a single page, were all the animals of the dark continent,—lions, elephants, gorillas, hippopotumuses, crocodiles, jackals,—all terrible to behold while, as if to emphasize their terrors, there was a pacifistic giraffe looking down upon them with a futile smile, as much as to say, "It's a pity that these wild beasts are so bloodthirsty, but that's the way they are made." But the small boy who got his ideas of the continent from the picture would be unduly alarmed. All these animals could be found in Africa, but they were not all in one place. Africa is a large country, and there are sections where a person could walk for a whole day without running much risk of being eaten up by a lion.

To picture a stupid, weak, commonplace character may show artistic skill, but the work fails if the impression is conveyed that everybody is that way. A picture must have light and shade, and they must be properly arranged to be a work of art . . . . .

To reveal an ever-changing world is the task of genius.

What Fielding did for the English countryside of the eighteenth century and Chaucer did for the England of the fourteenth century, Cervantes did for Spain in the sixteenth century, Walter Scott did for his own Scotland, Dickens did for the English of the nineteenth century, Victor Hugo did for Revolutionary France, Tolstoy did for the pre-revolutionary Russia, Joseph Conrad did for the seas.

They did more than analyze or describe individuals—they created, or rather re-created, the times in which these people lived.

Dickens is an example of the way in which the limitations of a writer's own mind affect his power to portray character. Dickens was a humorist, but first of all he was an Englishman. He loved his country and understood its people. He loved to prowl around in the dark places of London and make the acquaintance of queer and shabby

people. He understood them well enough to know that they had pleasures as well as sorrows of their own. Their idiosyncrasies do not irritate us. We see them through the atmosphere of humorous tolerance. There were all kinds of Englishmen, but England was a very interesting place to live in.

But when Dickens crossed the Atlantic and attempted to find literary material in America, a change came over his spirit. He was no longer at ease . . . . .

Martin Chuzzlewit lands in New York and travels to Eden on the Mississippi. In spite of all the efforts of Mark Tapley to be jolly under all circumstances, there is not a single pleasant adventure. The circumstances are too much for them. It is a land where every prospect displeases and man becomes more vile as they go west. What a vulgar lot of people they meet—the reporters of the Rowdy Journal, the Honorable Jefferson Brick, Mr. La Fayette Kettle, Mrs. Hominy, and the rest.

Yet, when we come to think about it, they were no more vulgar than the people Dickens was familiar with at home. The manners of the Podsnaps, the Todgers, the Micawbers, were not above reproach. The difference was that he found the vulgar Englishman amusing, but the vulgar American was odious.

When Mr. Boffin acquires a sudden competence, we sympathize with him in his desire to attain culture with equal celerity by employing a literary gentleman with a wooden leg to read to him.

But Martin Chuzzlewit has no tolerance for the efforts of Mrs. Jefferson Brick to improve her mind gregariously by going to lectures on the Philosophy of the Soul on Wednesday, the Philosophy of Crime on Monday, the Philosophy of Government on Tuesday, and the Philosophy of Vegetables on Friday . . . . .

We can think of Dickens escaping from the melancholy company in the cabin of the Mississippi steamboat and standing on the deck as the boat scraped across the mud bars and the man casting the lead called out, "Mark three! Mark twain!" It was a doleful sound.

But there was a boy about that time sprawling on the banks of that great river who found it a mighty interesting place. To be a pilot on a Mississippi River steamboat seemed the pinnacle of human greatness. When he made his first voyage, he was intoxicated by the talk . . . . .

That Dickens found the Mississippi River steamboat and its passengers inexpressibly dreary and dull, and that Mark Twain found in the same place and among the same people rollicking humor and dry wit and the spirit of adventure, does not prove that Mark Twain had more humor. It only proves that he was more at home.

Mr. Bixby's maxim that to be a pilot on the Mississippi one must get the whole river by heart and get up a warm personal acquaintance with every old snag and woodpile applies to the novelist. It

is not enough that he can describe one particular sand bar on which his characters are stranded. He must know the river, and understand the great currents, and sympathize with the people who are floating upon the stream. He must see each part in relation to the whole. . .—SAMUEL MCCHORD CROTHERS, *The Atlantic Monthly*.

A Columnist's Confession

I breathed a song into the air,
It fell to earth, I know not where.
Longfellow (Henry W.)

The same thing happened to me. Seated one day at the typewriter, I was weary and ill at ease. Within the next thirty minutes, by the terms of a verbal but none the less binding contract, I had to breathe a song into the air. More, I had to waft it into the composing room for the next morning's paper.

A man walked past the office door. He wore a necktie of many colors. Everything went black before me, also red, yellow, and turquoise blue. Two or three of my fingers flew over the typewriter keys, and soon three stanzas relating to bright-colored neckties had been given to the world of lyric verse. The day was done, and darkness fell from the wings of night.

The mail began to contain clippings and marked papers. (This was a few months later.) My song had fallen to earth, but it was no longer my song. The clippings said: "This jingle was composed by an admiral in the United States Navy." I was indignant. Not that I was proud of the piece, but, you know, the principle of the thing. I wrote letters, in which my indignation was discreetly camouflaged with tact and good humor. Alas, how little I knew of the wayward ways of fugitive verse! I thought that by writing letters I could catch up with that little lost child. I know better now.

But I did settle the hash of the admiral. He lasted only a month or so, then ceased to be. Only, what good did that do? The clippings kept coming. Various initials were signed to them, sometimes full names. The text of the ditty began to be corrupted with typographical errors and critical emendations. Haberdasher's ads, trade journals, luncheon club news sheets, contained the verses. One lad of more than usual enterprise sold it to a magazine of great antiquity and huge circulation. Another sold it to a newspaper syndicate. It replaced the valve-handle wheeze in the daily mail of columnists.

I stopped writing letters.

I shall never breathe another song that will travel so far, or have as many authors. Nothing I may ever do in the metrical line will so titillate the ear of my fellow man. Certainly I shall never try to repeat the performance. If that piece was fitted to become one of the songs of my country, I would rather make its laws. I have learned a great lesson—that pursuing plagiarists is an awful waste of time. If they want any-

thing else of mine, they may have it. Only I wish they would pick out some of the good pieces. I worry quite a little, at odd times, about our National Taste.
This is the song:

THE TIE THAT BLINDS

O, some may long for the soothing touch
Of lavender, cream or mauve,
But the ties I wear must possess the glare
Of a red-hot kitchen stove.
The books I read and the life I lead
Are sensible, sane and mild.
I like calm hats and I don't wear spats,
But I want my neckties wild!

Give me a wild tie, brother,
One with a cosmic urge!
A tie that will swear
And rip and tear
When it sees my old blue serge.

O, some will say that a gent's cravat
Should only be seen, not heard,
But I want a tie that will make men cry
And render their vision blurred.
I yearn, I long, for a tie so strong
It will take two men to tie it.
If such there be, just show it to me—
Whatever the price, I'll buy it!

Give me a wild tie, brother,
One with a lot of sins,
A tie that will blaze
In a hectic haze
Down where the vest begins.

—From "What the Queen Said,"—
STODDARD KING.

The Publicity Man

The hardboiled press agent of twenty years ago was usually tolerated more for his picturesque character than for the value of his copy. He was a natural-born Barnum, wearing striped suits, a red necktie, and a derby. His advent into a newspaper office filled the younger members of the staff with envy and the editor with a desire for the physique of a Tunney.

Out of that feeling grew a natural suspicion of the publicity man. The suspicion was often justified. Even today, when the press agent has changed his title and become a "Public Relations Counsel," there is still a natural conflict between the desk and the visitor with "a piece for the paper." But publicity in its better sense, as practiced by ex-newspapermen with ethics, is worthy of more favorable attention. I take my stance to tell why.

The publicity (or "public relations", if you want to be Ritzy) business has grown greatly in the last five years. This is partly due to the greater appreciation of the value of newspaper space and also to the complexity of modern life and the scope of the papers themselves. In Chicago, for instance, the smaller-staffed papers, at least, can scarcely expect to cover everything and learn of everything of

news import by themselves. It is simply too big a job. So when they find sources of news that are dependable they use them.

Most of the men and women today who are going into publicity work, and sticking, are those who have served their time with the newspapers or press associations. They alone have some intimate knowledge of the requirements and exigencies of the press. And even some of them, having had only metropolitan experience, find it difficult to deal with the smaller dailies or weeklies. [In other words, there is a place in publicity work for those who have had small-town newspaper training.—Editor]

There seems to be something of a rush into publicity, and though that is regrettable, because it overtakes the field as well as deprives the papers of many good men, it is natural. . . Publicity is supposed to pay well, and some accounts do. But some of those entering this field find that the high-priced accounts sometimes require such services as a conscientious man cannot give. And "big accounts" are not easy to procure.

However, the experienced newspaper man or woman who has learned how to prepare copy and when deadlines occur and what is news, can expect to get good results with publicity, provided he or she is fair. The good publicity man never tries to "put something over" on the editor. That is gone by. The exact relationship of the paid publicity writer and the firm or organization he is representing should be made known to the editor.

In other words, the confidence of editors is a priceless possession. One bad break may break you.

There are plenty of amateurs operating in the publicity field, usually earnest persons with or without a personal hatchet to sharpen. These people are often nuisances. Sometimes they are ministers, sometimes community workers, often club women. They fully believe that the cause they are representing is page-one stuff and "lots of it."

The professional publicity man knows better. He strives to get facts and news values into his stories. He recognizes the value of brevity and of pictorial interest. He often goes against the wishes of his client in withholding "editorial opinion" in the stories. If the editor, who may believe that publicity men are busy concocting how to get ragged matter past him, could look in on some conferences that are held, he would be surprised to see publicity men defending the news columns' purity. Yet this happens, and the qualified publicity man usually gets his way with his superiors.

Even political publicity, which has always had rather a bad name, has reformed. Except in a few cases, no such partisan or exaggerated claims are put forth as used to run. I am glad to see the growing independence of newspapers in this moot subject and the elimination of party labels. There is a remarkable field for publicity men of the higher caliber in political propaganda work.

I spoke of writing this article, to an advertising man. "Be sure to tell the difference between what should be publicity and what should be advertising," he cautioned.

Sometimes the line is hard to draw, but he is right. There is a great deal of material which creeps into the news columns that should be paid display. My readers may recall the famous controversy over the church chicken dinner notice. A progressive country editor sought to change the custom of his town and paper by charging a dollar to run such a notice. And the indignant lady of the church committee paid it, and then sold the editor five tickets to the dinner!

In general, commercial "free reader," unless real news, should be viewed with a cold eye. But publicity articles about aboveboard organizations, civic, church, and community affairs which are not private businesses, can be classed as "free reader"—always so long as they really offer some news value.

In other words, I feel that a publicity man who offers editors stories without a local angle, exceptional idea, or genuine freshness of news, is insulting and doesn't deserve space. And the point I want to make is this—the professional publicity agent seldom does such a trick. He knows better.

So this is the field, the great and growing field of publicity and press relations. Newspapers as a whole have accepted the publicity man as an adjunct to their news departments and it is up to him to keep his news values high, his facts straight, and his standing in the city rooms good.—DICK SMITH, in *The United States Publisher.*

52 Books a Year

Occasionally the author of a book will receive much publicity, and the work may become generally popular and call for a second edition. Or it may pass into oblivion. Not so with the progressive and aggressive small-city-weekly newspaper, though it may not attract any attention outside of the community it serves.

The author is the hero of a day; the editor of the successful weekly newspaper, serving his city and rural county readers, is before the public each week, presenting a new book each of the fifty-two weeks of the year.

The rural weekly may not be dressed as attractively as the book author's edition, but it is welcomed in the city and country homes much more heartily. It is "home news." Almost every reader personally knows the editor; the average author is an entire stranger to his readers—who may be attracted by a judicious press-agent's work, sometimes of more merit and power than the author's.

The home-town weekly book stands on its own feet—its editor's work is its only booster—it maintains no paid pressagent—it presents local news and editorial comment that command attention in every home and in almost every business enterprise.

The editor-author of the home-town weekly newspaper has an ex-

clusive constituency—no metropolitan newspaper or magazine or author's volume can displace the home-town weekly newspaper—it's the family volume, and hence offers merchants the best and most important and most direct communication with prospective customers. The home-town weekly newspaper editor is a part of the community which he serves. His weekly volume has no rival or competitor, or a paid press agent to boost him.—*Conway* (*Ark.*) *News*

Crazier Than Fiction

If one doubts the word of the novelist who called at our office this week that "no man's imagination is as wild as the actual feats of the romancers of this crazy age," he need only review the news of the month to fall into complete agreement with the statement. Could anything be crazier than the Captain Loewenstein mystery? The third or fourth richest man in the world reported lost from an airship in the skies and waters of the English Channel, with circumstances so strange as to baffle the shrewdest minds in Europe. In fiction the story would be discarded as absurd.

The press has rarely known a more sensational tragedy than the wreck of General Umberto Nobile's airship in the Polar region and the death-defying rescues of Nobile and Lieutenant Lumborg from floating cakes of ice, followed by the startling news of the rescue, alive, of the pilot and the navigator after forty-three days of wandering and starvation on an ice floe. The suspense in this story has been well nigh heart-breaking for sensitive readers.

That the newspapers have been able to unfold the weird narrative from day to day, from a locality that has seemed to most of us as remote as heaven or hell, is one of the epic journalistic performances of all time. This real-life thriller is another story which no fiction writer in his senses would attempt to market, even if he had fancy flights to produce it.

We think of other great human-interest stories of the month such as the flight across the Atlantic of a sober, intelligent, brave New England girl whose object was to elevate herself from small-town obscurity and gain a quick fortune for the relief of her family; the nomination as the Democratic candidate for President of a former New York newsboy and Fulton Market fish-butcher; the nomination as the Republican candidate of a former engineer and business promoter, his running-mate having Indian blood in his veins.

Religious differences are made campaign issues. In Mississippi a mob lynched a negro by dragging his body, with a rope around his neck, behind an automobile, this fearful hate springing from a quarrel over a small amount of money. New York reformers found that fashionable night clubs are but a new disguise for the ancient red light traffic. A girl dared her young lover to jump overboard from a liner at sea in a fog; sex im-

pulses which he little understood, drove him to accept the challenge, and for his rescue he can thank the inventor of the sweep-light.

Steve Brodie gained international fame thirty years ago by leaping from Brooklyn Bridge, but the other day a youth, lusting for notoriety, made exactly the same jump. When he rushed up to Park Row to tell the newspapers no one would believe him, so next day he jumped the bridge again just to prove his story.—MARLEN PEW, in *Editor & Publisher.*

Screen Title Writers

To begin with, a title writer rarely, if ever, writes a title. That is, if we may accept Mr. Webster's explanation that a title is a label, or the name of the piece. The title writer accepts the main title of the picture as it is given him—usually with a wry face—and proceeds to write dialogue between the characters as they appear on the screen. Occasionally, and reluctantly, he will have to comment on the weather, or the emotion of the hero in a narrative passage, but his principal work is to make the players speak as the character being depicted would naturally speak, and in the dialogue to progress the action of the play to its dramatic, romantic or bombastic conclusion.

Incidently the title writer is a glorified film editor, and in the course of his travail frequently switches the sequences of the production around until the director is taken off with apoplexy or the producer intervenes.

After ten days of plain and fancy writing the picture is reviewed. If the spectators shriek with glee the title writer is a fine boy. If the titles are received with sullen fortitude he blames it on the location of the theatre, the weather, and the director.

Until three years ago, the title writer was a nice young man of no importance. Today he is a personage at the studios, a man to be reckoned with, before and after payday, and he has fallen into the vulgar error of enjoying it.

There are perhaps twenty title writers in Hollywood, but the mystic nine hold the big studio jobs and are banded together into a vigilance committee against the coming of dawn. Less than a year old, but conceited and cocky, is the association. It is called the Titular Bishops. The membership clings jealously to the original nine, and to break into the sacred membership is not more difficult than getting into the College of Cardinals.

To be invited to membership a man must have written the titles for one or more big "road shows"; he must be in active demand at the studios if he is not under exclusive contract; and he must be in the gilded circle of success.

A sketch of the personnel of the unique club reveals nothing startling.

Julian Johnston of Lasky's, the venerable archbishop, was a dramatic critic in Los Angeles before his conquest of Broadway and his return to the Holy City.

Ralph Spence, next in hierarchical line, is well known as the first title writer to become rich and famous.

Herman Mankiewicz was a New York newspaper man.

Garrett Graham, Randolph Bartlett and the present writer were Los Angeles newspaper men.

Joseph Farnham of M. G. M. had a varied career as a writer and producer before he became a title writer and editor.

George Marion, Jr., was also a Los Angeles newspaper man before his particular flair for brilliant comedy made him famous as a screen dialoguist.

John W. Krafft of the De Mille studios was also a newspaper man and had written considerable magazine stuff before his entry into the films.

The industry today would be glad to pay $50,000 a year apiece to twenty title writers. There is a place for that number, but there seem to be no successful candidates for the jobs. The fault is with the studios. There is neither time nor patience to teach even promising men the intricate screen technique. After a heartbreaking trial on one or two small pictures the candidate for title-writing fame and fortune retires in confusion, having had little or no chance to learn the trade.

In the last year the industry has imported a dozen famous Broadway "wise-crackers" as potential title-writing talent. Not one of them has made a success. This, I believe, is due only to the fact that the technique is quite different from any other writing and that it takes a considerable time to learn.—MALCOM STUART BOYLAN, in *New York Times*

What Is It?

It whispers, and in its voice are the poetry of the stars, the symphony of the sea, and the low sough of the night wind in the deep forests.

It walks, and to the cadence of its soft tread mankind keeps step.

It sings, and all who hear are gladdened; it weeps, and those who listen sorrow; it laughs, and the attentive world is merry.

It is elusive;

It is everywhere:

It smiles through the door of the hovel; it hides in the moonlit gardens of the palace;

It persists in the red Hell of battle; hovers in the city's canyons; thrives in the painted lure of lands which are distant.

It has inspired the beauty of the ages:

It is written in the lines of the classics, daubed in the colors of the masters, carved in the earth's monuments.

It masters destiny:

Its lovely arm gestures and empires sway; its whim demands and nations totter.

It is as inevitable as the seasons, as old as man, and as new as the dawn.

It is the eager hope of the child; the thrilling game of the youth; the sweet memory of the aged:

It is the mystery of Man and Woman.

It is ROMANCE!

—HENRY LA COSSITT, *in Romance*

How dull this old world would be were it not for differences of opinion. In fact, this is one of the few points upon which we all agree—or will some one arise to confute either the one statement or the other? At any rate, it must be conceded that a large segment of mankind spends its leisure in warding off dullness in the aforesaid manner, and the Editor has a notion that the net result is benefaction.

One question that has long been mooted, and will never be decided, notwithstanding the warmest efforts of the Amalgamated Societies for the Suppression of Dullness, is where individuality ends and queerness begins. Another subject for endless debate is whether certain folks ought to be free to follow their tastes in all particulars or should be—gently or violently—suppressed for the common good. The Editor can remember the days when women went to church with large platters of artificial flowers balanced skillfully upon their piled-up hair, and they seemed never to think it queer. To go still farther back, as the man said when he ordered ox-tail soup, there were bustles, hoop-skirts and protruding pantalettes—devices, to cal them by no excoriating name, whic today are reserved for the museum the costume party and vaudeville Yet no one would have the hardihoo to lay a wager with Lloyds that thes fashions would never again com into vogue.

The subject is limitless, but thes notionings must not be, so let us a once apply ourselves to considering but not deciding, the question as t when literary style ceases to be com mendably individual and become merely eccentric. Of course yo will have observed the insinuatio of that word "commendably"; i really had to be put in because i crystallized the whole questio However, you must not insist o knowing who is to do the commen ing, and whether his commendatio is worth very much. All we ha to hang upon is the fact that gener opinion in some instances declar that a certain author's style is com mendably individual—because pleases a certain concerted tas without dully conforming to a co ventional type—whereas another style is simply queer.

The Editor has a notion that two or three elements enter into the formation of any such verdict, arrived at without any directed effort by a considerable number of the intelligent reading public. The first of these is the matter of strain.

Whenever we become conscious that a writer is straining after an effect in a way that does not seem to express *himself* we are more or less repelled. A certain necessary naturalness of manner, an unobtrusive fitness of style to thought or emotion, a sincere fusing of the expression with the thing that is being expressed, which we feel to be inherent in good style, do not emerge from the page when there is evidence of straining to achieve a certain effect. Note, please, that "straining" is the word, not striving. One at times must strive in order to attain, but the master stylist will smooth away all the marks of labor and leave only the perfect product. Straining, on the other hand, may accomplish a *tour de force*, but knotted muscles, congested veins and laboring breath publish too plainly the story of effort.

But straining after what sort of effects? Oh, any kind—even smoothness; for it is possible to abrade away all the cutting edge and leave the style dull from over-honing. Or one may polish to a brilliancy that dazzles unpleasantly, artificially—like the house, but scarcely the home, of a parvenu. Or figures of speech may be made so novel as to be odd rather than challenging. Or unusual words may be paraded to the mild exasperation of the reader.

So all the elements of effective style are susceptible of losing their excellences by the very means through which the writer hoped to attain them—effort became too considered, over-persistent, with a strained effect as its only reward.

But in one special way many writers nowadays seem to be making a bid for distinction. Whereas once the brotherhood waxed florid in order to catch the eye, or vociferous so as to give the world "an ear-full," now they resort to amazing inversions of sentence-forms, jerky, verbless clauses, abrupt shifts of structure, crude transmogrifications of nouns into verbs, and other studied—or imitative—schemes, to make the style stand out. Do they forget, or have they ceased to care, that prominence is not in itself desirable, seeing that there are all sorts of prominences, from a wart to a carbuncle? Only when individuality commands respectful interest, or admiration, or affection, or happy amusement, is it worth working for—if even then. And that last qualification is not intended as cynicism.

But it demands a nice taste, which is mostly a trained-taste, and sincerity in dealing with himself, to enable the critic-of-self to *sense* when he is individual in his style and when he is just being queer. "When" is an important word here because very few if any worth-while authors are "queer" all of the time. So it is likely to be in moods of overweening ambition, equally when he is deeply impressed by a highly personal element in the style of another writer, that the striving author yields to the impulse and presses a trait of style to the edge of eccentricity.

These notions all grew out of reading a novel written by an old friend whose delicate and discerning work has been known and admired for more than a score of years. The first chapters of this novel gradually began to arouse puzzlement, then amazement, and finally a sort of sorrow. How had the mighty been led away after the false god of "individuality"! There was no ignorance here to account for these eccentricities of manner, for the author long had been known as a stylist. Too, no one who knew him could for an instant suspect him of artistic quackery—that cheap "art for freak's sake" trend which is too "disrespectable", as an old nurse used to say, "to be worth spittin' at". The only explanation seemed to lie in one of two conditions: Perhaps it was due to association with a group of writers who pride themselves upon being diamonds in the rough, and in consequence are so careless of form that they have gradually come to count their crudities as virtues; or more probably, the bristling passages in a story where bristling was called for not at all were the outgrowth of a tense mood of composition which temporarily distorted a usually clear vision.

That this latter explanation is the correct one is indicated by the interesting fact that later installments of the novel—for it appeared serially—were almost absolutely free from the "queernesses" that, the Editor has a notion, marred the earlier chapters.

But why all this palaver? Not by any means to point out defects in the work of an excellent craftsman, but solely to bid lesser writers beware of carrying manner to repellant extremes; and, more than that, to emphasize the value of self-criticism. Individuality is good, but is it so good, so much of an asset, that in stressing it we may safely become eccentric? "The Eccentricities of Genius" is the title of an old book. The phrase has since become current. Perhaps it would be well to make sure of possessing the latter quality before permitting ourselves to display the former.

Colonel Ivers W. Leonard, one of our valued H. C. S. Folks, sends the Editor the following, "just for fear," as he says, we "may have missed the latest 'perfect short-story'."

FATAL

Robert's last words were:
"I think it is his left headlight."

The Inquirers Line forms on the left.

Commenting on the report that Boris, the bachelor King of Bulgaria, has received a 50 per cent increase in his pay, an Associated Press dispatch says: "Boris is a relatively poor sovereign," which does not mean that his character is not pure gold. In fact, "Out of his modest wages, King Boris gives more than half to charity, having donated two months salary to the earthquake sufferers among his subjects and another two-months pay to the poor so that they might purchase fuel for the winter. His friends declare that he has so little money left for himself that he cannot even think of getting married."

The dispatch from the Bulgarian capital concludes with the startling statement, "at5c apCdetfi ham ham hamahamaba." This seems incredible, but if the A. P. sponsors the charge there must be something in it—even "at 5c."

The question of why playgoers attend a particular entertainment has long been a puzzling one, and after years of thinking it over some one hit on the brilliant idea of inquiring. Questionnaires listing six possible reasons for attendance were distributed at performances of "Night Hostess," and twenty thousand replies established the following percentages:

Recommended by a friend.....52%
Producer's reputation.....8%
Favorable newspaper reviews....12%
Newspaper advertising.....8%
Radio exploitation.....4%
Recommended by ticket broker 16%

This from the New York Times. Now we need a Literary Digest poll on what makes people buy a novel or read a certain magazine.

Re-enter the Witch

It is only a little over a hundred years since they burned a witch in Scotland; but witches have been taboo in grown-up fiction for far longer than that. Ghosts, until recently, were the only respectable supernatural elements left. They were distinctly overworked during the last half of last century.

But something very curious has happened lately. With truly magic subtlety this witch of the Enchantress type is creeping back into the thoroughly reputable novel. It is hardly fair to blame W. B. Yeats and his school, with its lineal descendant, "The Immortal Hour", for the reappearance of the witch among us, for this particular phase of the Celtic revival is deliberately as remote as Deirdre of the Sorrows from everyday life. Nor is it fair to blame Theodore Watts Dunton and the Renascence of Wonder, for if any competition should ever be set for the least-read English classic, "Aylwin" would surely take a high place. James Branch Cabell is partial to magic, it is true, but a great deal more partial to effrontery.

"Mary Rose" is simply the story of the Young Tamlane in modern dress; and Stella Benson is positively barefaced about Sarah Brown and that most appealing of all wizards, R'chud, of the House of Higgins.

Even worse is the remarkable case of Lolly Willowes; and there was plainly a witch present—though this is not expressly stated—at the birthday party in "Thunder on the Left."

The success of all these witch-books has been remarkable and unquestionable. Why?

Perhaps because the supernatural is a primal need of the human race. Set in the balance, religion overweighted its ambassador for many centuries; but to-day, when it is a little discredited and a little shorn of its miracles, superstition inevitably creeps higher and higher in the scale. The two have swung level before now.—IRENE E. BEESTON in *The Book Window*.

My method of preparing sheets with carbons for the final copy of a manuscript might be helpful to some other writer who has a mental jar every time he must stop to slide his carbon paper in between two sheets, sandwich fashion, before he can proceed.

This method, which was learned in the "leased wire" room of a newspaper, is to estimate the number of sheets needed for the article or story and get them prepared with carbons, all ready to be slipped into the typewriter. As a further aid in making the typing of that last copy a purely mechanical process, I pencil two light dots about an inch and a quarter from the top and bottom of each original sheet. The upper dot indicates without mental exertion where to put the page number, while the lower one warns the typist that the next line should be the last on the page. Besides giving greater uniformity to the appearance of the manuscript, the dots eliminate the sub-conscious uneasiness about writing too far down on a page.

Another aid is my picture gallery. A fibre binder holds photographs gathered from newspapers and magazines showing types of people, horses, dogs, and even room interiors. When ready to write a story I go through my picture file and select a type that will fit the leading character.

If, for instance, my plot is to feature a prize fighter, I keep a typical prize fighter pinned up before my typewriter while working out the story. Besides being aided in giving a more effective physical description of my character, I am thus enabled to see him as a more definite individual, which naturally aids in making him so to the reader.

When the need is a home setting, pictures of room interiors of different periods prove a boon to a writer who lives much of the time in either a furnished cabin or a hotel.—A. L.

A long time ago an editor told me that sometimes verse which was very good for recitation purposes would hardly pass muster as good poetry, and vice versa. A writer of children's verse must bear this in mind when choosing markets. Some magazines like the Normal Instructor and Primary Plans, Dansville, New York, Progressive Teacher, Morris-

town, Tenn., and Primary Education and Popular Educator, 54 Clayton St., Dorchester, Mass., have several pages devoted to children's recitation material. Here they have all sorts of pieces to speak, short and long, humorous and regular lyrics. Some words are given which are to be sung to music. In writing this sort of verse, which is often monologue in verse form, be sure that your characters speak in the language of the age they portray and use the words children would use.

The Sunday-school papers are a good market for children's verse and they use a good deal of it, for they have weekly editions. Papers like Our Little Ones, 1701-1703 Chestnut St., Philadelphia, The Mayflower Congregational Publishing Society, Frances Weld Danielson editor, 200 Main St., Danielson, Conn., and Sunshine (Lutheran) 1228-1234 Spruce St., Philadelphia, buy verses with pictures. My experience has been that the pictures must be clear cut, with children *in action*, with an easy swing to the verse, and contain nothing stiff or formal. They like their material a long time in advance. I have been selling Christmas material with pictures in July.

The rates paid for such verse is not high, but usually it is paid promptly—generally coming with the acceptance about a month after it is received. Verses for such a market should not be long—generally from eight to twelve lines.

Wee Wisdom, 917 Tracey, Kansas City, Mo., is on the lookout for verses and other material that give teaching along their particular line, which is best understood by studying their magazine. In fact, it will pay you to get sample copies of any children's publication to which you are comtemplating sending material, and study them.—M. B. C.

Outdoor Life, 1824 Curtis St., Denver, Colo., has opened up a new "kink" column which uses all kind of hunting, fishing, and auto-camping information and device items popularly called "kinks". They give a six-months subscription to their magazine for each one accepted. The editor of this magazine has always been very prompt in reporting on the articles I have sent him.

Farm and Fireside, 250 Park Ave., New York, is supposed to offer a very limited market; but if you have a really good labor-saving kink, send it to them. They are very apt to accept it. Some of the ones they have bought from me brought a dollar and a half; others, only one dollar. But I counted even that good pay, for the longest one was only a hundred and twenty words.

The editor of The Farm Journal, Philadelphia, is a "bully good fellow" to deal with. He has accepted a number of my short articles and has always been prompt in sending the checks. He wants worthwhile kinks on how-to-make-it or how-to-do-it.

Farm Mechanics, 1827 Prairie Ave., Chicago, Ill., not only has never used any of my material, but every time I have sent them a short article it has come back to me from four to six weeks later with a cold rejection slip clipped to it with the largest paper clip that I have ever seen. Where they are able to buy such

large clips is more than I can tell. They use, on their Handy Andy Page, farm mechanical kinks, for which they are supposed to pay one dollar each.—F. C.

Each issue of The Writer's Monthly brings me at least one good market worth cultivating. Three such markets culled from recent issues have bought $36 worth of material already collected and on hand.

Writers who use a camera as a side line should not overlook Herbert Photos, Inc., 480 Lexington Ave., New York. Mr. E. J. Herbert writes: "We are interested in photographs of scenic views, travel, oddities, features, sports, freak photos, etc. Each picture must be accompanied with a caption of about fifty words telling just what the photograph shows. For accepted material of this kind we pay $3.00 each."

However, they paid me $5.00 for a 5 x 7" photograph. They are prompt to accept and to send check. They also issue a photographer's press card good for one year, to those who have material accepted.

The Central Press Association, 1435 East Twelfth St., Cleveland, Ohio, is interested primarily in news photographs and stories. They advise that the correspondent query for news stuff and send all photographs by special delivery. They send out a periodic letter to contributors. In a recent letter I noted that they wished to use "more farm material in the future." I promptly sent them six photographs and 600 words and received a check for $14.00. Stories must not be over 1000 words, must be of national interest and have a news slant. They want plenty of pictures. They are exceedingly prompt.

American Photography, American Photographic Publishing Company, 428 Newberry St., Boston 17, Mass., pays $3.00 per page for material along its line. Both long and short articles are used, 800 words being acceptable. A credit line is run unless the writer prefers to remain anonymous. Their pages are very carefully edited, so it behooves the writer to prepare copy with unusual care. Mr. Frank R. Fraprie is the editor. According to a letter from him they will consider an illustrated article on free-lance journalism with a camera and the opportunities open to an amateur.—T. E. K.

The brief rejection letter of the Christian Herald contains a sentence which is decidedly stimulating: "Our space is so limited that we have only room for those things that fight their way into our pages." This is far better to receive than the "soft-soap" type of rejection. The Christian Advocate (Nashville), has a rejection slip which is, from the negative side, almost a complete writing course for the free-lance. Thirteen reasons are listed as possible causes for the return of a manuscript. Since the discontinuance of the Christian Life page, the Advocate is not such a good market as formerly. —R. T. B.

My trip up the Hudson River last summer paid its own fare when I drew from it material to write an article which sold to the "Hudson

River Day Line Magazine", 165 Broadway, New York. This publication appears in four issues, from May to October, and is distributed free on Day Line boats during those months. It was quite by chance that I carried home a copy of it, and it was in the spirit of adventure that I wrote an article and submitted it. Within two days, however, I received a most cordial letter of acceptance, and within two weeks I received a generous check. While I did not send any pictures with my article the editor uses attractive or unusual snapshots of the Hudson.

A three-hundred-word "filler" for the Sunday Magazine Section of the New York Times brought in three dollars. It was accepted in a little over two weeks and paid for at once.—F. A. H.

At this time of year I find it a good practice to look carefully over each issue of my file of The Writer's Monthly for the year just past, mark all articles of particular interest, check them in the annual index for readier reference, and note in the index the subject matter of each article whose substance is not clearly indicated by its title. Nor do I stop with scanning the articles—each department has my critical attention: individual notes are checked on the margins of the pages and some notation is made in the index to shorten future search. I find that many items, notably in "Experience Meeting" and "Where to Sell", which had no particular appeal on the first reading, are now full of meaning. This change in value can often be accounted for by a better understanding on the part of the reader, but usually it is some later-learned fact that gives new life to the earlier hint.

Such a review is always worth while, and sometimes it results in an even greater direct addition to my cash receipts than did the combined returns from my twelve readings of the separate issues.

Ace-High Magazine, 799 Broadway, New York, conducts a "Country Store" department, which, although it offers no resting place for manuscripts, should not be neglected by the writer clan. A recent issue listed —among a varied assortment of second-hand sporting goods, radio sets, etc.—a number of old books and old files of magazines. These articles were offered for barter and not for sale. If you happen not to be interested in what you find listed, it costs only the price of one copy of the magazine to have your particular wants posted, together with whatever you have to offer in exchange. Also, if you will list the old books and ancient magazines that you no longer need, some of the rest of us might be glad of the opportunity to take them off your hands.—F. M. W.

When an even dozen young folks, all of whom are vitally interested in developing their ability to write for profit, get together for study and discussion of their mutual problems they are bound to make better headway in their struggle to gain literary recognition.

This is the second season for our band of twelve, none over thirty years of age, who are all more or less tyros at the game of free-lance journalism. This year we are making

a systematic study of a good textbook on "Description and Narration", with a discussion period on each chapter.

A portion of each of our semi-monthly gatherings is devoted to relating the experiences of our manuscripts in their travels from editor to editor, and a discussion on "ideas". Usually we have a short talk on one or another of the many "mechanical" phases of writing, such as: the correct way to type manuscripts; how to mail manuscripts to editors; the selection of markets; trade-journal items; the construction of magazine articles, short-stories, etc.; how to conduct interviews; the copy-writer in advertising, etc.

By clubbing together we are able to maintain a good library of books relating to the writer's craft. Incidently, we have adopted THE WRITER'S MONTHLY as the official magazine for the members, and we also keep a couple of copies of "Where and How to Sell Manuscripts" available for quick reference.

Each member of the group has derived so much benefit and encouragement from our meetings that would-be writers in other centres are urged to do likewise—for, in the end, it will be well worth the effort.—M. S. C.

Having thoroughly learned the name of my typewriter by constantly having to look at it when inserting a clean sheet of paper or taking copy out, I realized that space was valuable. So I covered up the name of the machine. On the left side I have pasted a small calendar pad. On the right side I have pasted the names and addresses of the magazines to which I send material most often, typed in single space. Neither interferes with my typing or insertions in the least and both are great time-and annoyance-savers.—T. E.

After holding a story of mine for three months the Bakers' Helper, S. Dearborn St., Chicago, Ill., has just sent me a check for $20. The article, which was illustrated, told how a local bakery has built business by mail. The editor informs me he will be glad to see business-building stories about other local bakeries.

Another check for $20 came very promptly from Hotel Management, 40 E. 49th St., New York. This magazine paid a local commercial photographer for photographs to illustrate my article on the recent remodeling of a large hotel.

The Boot and Shoe Recorder, 207 South St., Boston, is interested in unusual stories of hosiery-retailing methods and paid $5 for a little story along this line.—R. T. C.

Those writers who have been profiting by the field of religious papers and Sunday-School small magazines —and no doubt there are hundreds of them now—will perhaps appreciate the following little notation:

The American Missionary, published monthly by the Congregational Board of Home Missions, will soon be merged with The Congregationalist, a weekly. As the union has been planned, the American Missionary becomes a monthly issue of the weekly organ. The editor of The Congregationalist will be assisted in the preparation of the monthly

edition by an editorial council from the home board.—G. L. B.

The writer of business articles who has just given up his "bread and" position, but who cannot as yet look his landlady in the eye without flinching, will do well to carry a camera and remember that Popular Mechanics, Popular Science Monthly and similar magazines are a quick source of checks for mechanical "kinks" and "shorts" on the odd and curious. This type of writer is often at a loss in the morning where to turn for material. Subjects for long articles, bringing the ten, fifteen and twenty five dollar slips, are not always available to the beginner because he has not yet developed the "nose" for news.

However, almost every garage, machine shop, wood-working establishment, railway shop, etc, has one, two or a dozen or more home-made contrivances which have been developed to perform the daily tasks better. A close-up photograph (usually about six feet distant) of this device, with a simple but comprehensive description of how it is made and what it does, is almost sure-fire. If the magazines mentioned do turn it down there is still a long list of automobile journals, wood-working magazines, etc., which are glad to use such material. Even the novice soon learns to recognize the unusual device, and the originator is usually glad to have his work described in print, and will give all details.

These "shorts" must be boiled down to as few words as possible, and usually bring from four to six dollars, mostly for the photographs. However, six or eight kinks can often be garnered in one establishment during an afternoon, or several calls can be made in a day. Good, clear photographs are important. Within two years' time I have sold some sixty of these kinks to Railway Mechanical Engineer, 30 Church Street, New York, at fifty cents per inch. A day in the railway shops nets several of these, which are quickly written up. Operation & Maintenance, Chestnut and 56th Streets, Philadelphia, pays $5.00 each for the garage kinks, using them in two magazines. These pay on publication, but Popular Mechanics almost invariably pays within three weeks from mailing.

Of course the eight-hundred to three-thousand-word features are to be looked out for primarily, but on days when leads are not on hand, a few hours' gunning for the small game mentioned will keep the small checks coming. I have had as much as twenty seven dollars in a month from Popular Mechanics alone. I carry a camera almost everywhere I go, do my own finishing, and rarely send out an article without enclosing from one to ten pictures. Considerable material was wasted in learning to develop and print good pictures, but it has paid big dividends. Statistics say that only twenty writers out of a thousand support themselves by writing alone. I am barely one of the twenty, but the camera and short kinks helped me to "take off".—J. C. C.

When the Writer Reads

Playwriting for Profit

One would not want to remove from the reference shelves the excellent preceding books of Brander Matthews, William Archer, William T. Price, George Pierce Baker and Charlton Andrews; but room should certainly be made for this sanely practical modern volume by Arthur Edwin Krows.

It's a big book, 550 packed pages, forty-four practical, comprehensive and workmanlike chapters. The profit motive in writing predominates—"the audience decides". But what, in the case of a given manuscript, will the audience be likely to decide? And how may a dramatist in advance of the box-office test arrange his material most effectively for audience approval? Those are the questions that the playwright, whether intuitive, experimental, budding or experienced, wants answered before all others. This author gives no formulas, but he is at all times the clear, honest-eyed, behind-curtain workman speaking from abundant personal experience.

The twelve parts of the book indicate its scope: Ways and Means, Audience Demands, The Play Idea, Plot, Sequence, Sustained Interest, Detailed Action, Making Ready, Characterization, Dialogue, Production and The Next Play. Each of these parts breaks up into several chapters—Dialogue, for example, into The Blessing of Words, The Mechanics of Dialogue, Living Speech, He Says and She Says, and Monologues. From these chapters, topics selected at random are: generalization, intention, propriety, transition, when three or more are talking, entrances and exits, dialects, asides and aparts. All the other topics are treated in the same full way. Illustrated with twenty facsimile Workshop Pages by well-known dramatists. Longmans, Green & Co., New York. $3.50.

Braithwaite's Anthology and Year Book of American Poetry

Critics have shown a tendency to be supercilious toward anthologies of magazine verse and prose; and some of their pens have been unwarrantedly sharpened against the selections made by William Stanley Braithwaite in his yearly gatherings. Unwarrantably; because in the sixteen years covered by these poetry annuals Mr. Braithwaite has done a service to modern verse the magnitude of which few will dispute, and

because the 539 poems herein, about whose individual merits there may in some instances be disagreement, in the aggregate are abundantly worth rescuing from the limbo of old magazine files.

Many things the young poet may learn from this volume—how a poem should be written (and how it should not); what is magazinable in verse, and where; from what magazines one may expect consideration for poems too experimental in thought or plan to be otherwheres salable; what magazines are publishing the most of the best in verse; what the present fashions in poetry are and, conversely, what is hopelessly out of fashion. A thoughtful mind could derive data from the book certainly not to be had in any other way.

If you are interested in writing poetry, we recommend the book to you both for the poems themselves and for the great indirect value of the collection and the notes in the appendixes.—Harold Vinal, New York. $4.

The Best Plays of 1927-1928

This selection of the ten best commercial plays produced during the past season is a credit to the editor, Burns Mantel—a well-known New York critic—and a necessity for every working dramatist.

The plays themselves are skilfully abridged to retain the most meaty and characteristic parts of the dialogue; and the descriptive connecting portions retain the spirit of the plays admirably For study purposes the abridged plays are entirely adequate.

The plays chosen this year are as follows: Strange Interlude, by Eugene O'Neill; the Royal Family, by George Kaufman and Edna Ferber; Burlesque, by Walters and Hopkins; Coquette, by George Abbott and Ann Bridgers; Behold the Bridegroom, by George Kelly; Porgy, by Dorothy and DuBose Heyward; Paris Bound, by Philip Barry; Escape, by John Galsworthy; The Racket, by Bartlett Cormack; and The Plough and the Stars, by Sean O'Casey.

Other valuable features are reviews of the theatrical season on both coasts and in Chicago, a list of the New York productions and statistical data of the stage.

Altogether, the volume covers about everything one would ask for in a current play anthology.—Dodd Mead & Co., New York. $3.

Books Received

Zola and His Time; Matthew Josephson. First publication of The Book League Monthly, New York.

The Passion of The Beast; Joseph LaMarre. One of the most striking examples of the "horror story" that has appeared in many months. The Stratford Company, Boston.

Hand Book of Napoleon Bonaparte; Ivar L. Sjöström. A checklist to the great mass of material on Napoleon, arranged chronologically. Dorrance and Co., Philadelphia.

The Writer's Monthly

A Journal for All Who Write

Edited by
J. BERG ESENWEIN

Assistant Editors
WILLIAM B. McCOURTIE
VICTORIA E. WIEGAND

Business Manager
F. ARTHUR METCALF

Entered at the Springfield, Massachusetts, Post Office as Second Class Matter.

Copyright, 1928, by The Home Correspondence School. ALL RIGHTS RESERVED.

Price 25 cents a copy; $3.00 a year
Canada, $3.25; Foreign, $3.50

Published monthly by The Home Correspondence School, Myrick Building, Springfield, Mass.

IMPORTANT NOTICE

Change of address must reach the publishers before the fifteenth of the month preceding issue, otherwise no number can be duplicated. Subscribers must give old addresses when sending in the new, specifically addressing the notice to The Writer's Monthly.

Return postage must accompany all regular articles intended for publication.

In no case can short items for the Departments be returned if unavailable.

Notice of accepted material will be sent promptly with payment on acceptance. However, items for "Experience Meeting" will be paid for only in shorter or longer subscriptions to *The Writer's Monthly*, to be sent to any desired person. Items of news will not be paid for.

Vol. XXXIII January No. 1

Generalizations are often made at the expense of truth, as the saying goes, partly because so few of us are trained in the mental science of drawing safe and utterly warrantable conclusions from a given number of facts; but a more potent reason lies in this, that so many problems can be solved only relatively because we cannot have before us all the facts. At best, we can make highly plausible inferences, hoping that factors which are either unknown or imponderable may not appear later to give negation to our conclusions.

This difficulty of arriving at absolute certitude affects different minds diversely. Some, knowing that one or two incalculable elements and some totally absent facts render reasoned conclusions only relatively accurate, do the best they can to match experience with what they seek to prove, and go ahead. They know that most of our actions are based on hypotheses and do not allow a lack of absolute certainty to paralyze their action. It is minds of this forthright, energetic sort that become leaders. For them if a fair number of cases point to a course of action as being the correct one, the probability is experimentally accepted as fact and they push on.

Others, however, are made of timid stuff. They hesitate for fear they may not be right; and, since, as with Hamlet, "the native hue of resolution is sicklied o'er with the pale cast of thought," they spend much of their day in wavering.

Not only is it in speculative thought that this type of mind becomes inept from sheer uncertainty, but it shows itself in the creation of characters in drama and in fiction. As a result, this sort of man's handling of motivation is flabby. He is doubtful of what he himself would do in a given set of circumstances, except to stand hesitantly by waiting for "something to turn up," and so it is only natural that he should create colorless characters: Like parent, like children.

But the world of writers is not lacking in those who are like neither of these two classes, for many there are who blithely ignore plausibilities and are quite committed to the comforting doctrine that things are so because they are so. Their favorite song is, or ought to be, "We're here because we're here," so for them it is enough to say that "Murdock was deeply disappointed in his son," leaving us to guess what the author himself evidently does not know; or, for no reason at all, "Molly decided to leave home"; and so on to the end of an unmotivated yarn.

Do you by any chance belong to one of these three classes of writers?

The foregoing reflections lead—by some circuitous byway known

only to the present writer—to the fact that, from a considerable experience with manuscripts offered for publication, editors cannot avoid forming impressions from the physical condition of the manuscript they are about to read. Whether the contents later confirm or disallow these prejudgments is another matter. Any experienced editor knows that such preliminary estimates, fleeting and inconclusive though they may be, are often found to be right. Nevertheless, he tries to divert his mind—perhaps we should say his feelings—of prejudice and seeks for that which is the object of his reading: something that is so good that he *must* buy it. Even so, some adverse first impressions are hard to shake off, for in this regard the editorial fraternity (and increasingly we must add, sorority) is only human. So does it not behoove the author who comes as a salesman to the door of a periodical, whether in person or by way of the mails, to see to it that a good first impression is made on the hoped-for buyer?

Suppose that you were an Editor: would you or would you not react somewhat like this to the following conditions? If so, why? If not, why not? It is worth thinking out.

A neat, clean, clearly typed script, with no "dog's ears": "I am probably getting the first shot at this."

On a letter accompanying a careless-looking script is the legend, "John Jenkins, Author": "John is trying to impress me that he is not an amateur; probably he is."

All the pen-corrections on this script smack of the newspaper office: "This woman seems to have had journalistic experience."

A manuscript fastened through perforations with a colored ribbon: "Plainly inexperienced."

Manuscript pages not numbered: "A beginner."

A script written on newsprint; typewriter evidently has had hard usage: "Probably a newspaper man trying to break into the magazine game and not too sure of his success."

A neatly engraved letter head, on good but not too-heavy paper, accompanying a script that is in the pink of workmanlike condition: "Evidently a writer who respects himself."

A script having under the writer's name a list of his published work—none in well-known periodicals: "I am not impressed; this tub must stand on its own bottom."

No return envelope enclosed: "She doesn't want this back, acceptable or unacceptable."

A script done in fresh purple copying ink, and already smudged: "I'd better turn up my cuffs when I read this, and buy a new cake of pumice soap to get the stains off my fingers."

A script done in single-space typing: "It would be hard to edit this thing."

Every crease in the manuscript badly worn: "This'un's been the rounds."

A pen scrawl, with no marks of care: "X X X * * * * — — — —."

A few writers have taken to heart a suggestion recently printed on this editorial page to the effect that in submitting articles to periodicals it is well to leave blank the space of several lines just below the title and several more beneath the writer's name, before typing the opening lines of the script. While to some writers this will seem like waste space, and therefore—though remotely—affecting economy of paper and, possibly, of postage, to others it will appeal as one way of making it easy for the editor to arrange any preliminary material in the style of that particular magazine, such as sub-titling and editorial notes. Not all periodicals follow identical practices in this matter, some of them preferring to run sub-titles between the title and the name of the author, while others place it under the writer's name. Hence by leaving a space of an inch or more both below and above his name the author is helping the Editor.

H. C. S. Folks

Grace Brooks Popkins, Purcellville, Va., is the author of the following: three poems, "When Mother Holds My Hand," "The Witches Party," and "Winter, Stay Away," published in Child Play; two poems, "Trusting" and "Thy Faith Fail Not," published in The Grail (St. Meinrad, Ind.); and also the following articles, "Serenity" and "Cheerfulness" published in Girls' Companion, and "Willingness" published in Girlhood Days. Mrs. Popkins is a news writer for the Evening Star, (Washington, D. C.); The Times-Dispatch (Richmond, Va.) and The Sun (Baltimore.)

Captain Roy A. Elliott, Washington, D. C., is the author of "The Bamboo Organ of Las Pinas," which appeared recently in The Waif's Messenger (Chicago).

Frank H. Rentfrow, Washington, D. C., is now on the staff of the Leatherneck (Washington), the official organ of the Marine Corps.

Lester D. Henderson, Commissioner of Education for Alaska, with headquarters at Juneau, has written a much illustrated booklet on Alaska—its scenic features, geography, history and government, with the collaboration of his wife, B. Rae Henderson.

Nellye M. Graf, Denver, Colo., had a story entitled "Cat Hairs" in the June issue of Opportunity Magazine (Chicago), an article in Keith's Beautiful Homes (Minneapolis) for August, entitled "A Restful Garden Hidden Away"; and a story in Sales Tales (Mt. Morris) for September, entitled "It's How You Do It."

A feature story entitled "Devil John Wright of the Cumberlands" in the March 11 issue of the New York World, and an article, "By Way of Accident" in the August issue of Opportunity (Chicago) are both by Luther F. Addington, Pound, Va.

Eleanor E. Carroll, Lutherville, Md., is the author of "Dust o' Dreams" in Sweetheart Stories for July 17; "Borrowed Romance" in one of the June issues of Cupid's Diary; "What the Stars Foretold" in the July issue of Love Romances; and "Turn of the Tide" in Breezy Stories for September.

Douglas Mussinon, Cincinnati, Ohio, is author of "Quane of Outlaw Pass" in the first November issue, and "The Battle with Black Bulzon" in the second November issue of Ace-High Magazine.

Pearl Holloway, Fremont, Nebr., is the author of several pageants, entitled "The Message of Hope," "So Let Us Serve," "For God and Native Land," "Service before Self," and "The Rally Call," and of the following stories, "Crusaders to New Jerusalem," "In-as-much," and "At Home and Abroad" published in the Evangelical Crusader (Cincinnati). Miss Holloway has also had several brief articles and missionary exercises in the publications of the American Sunday-School Union, and the David C. Cook Company, and has won a number of prizes for articles.

It's time you owned a Corona!

EVERY author needs a good portable typewriter, and Corona is the one portable that has stood the test of time and a million users. With Corona you can prepare the neat attractive manuscripts which editors like to read.

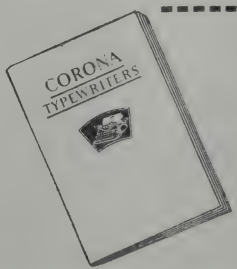
Corona's carriage is wide enough to take a ten inch manuscript envelope. The keyboard is standard and full size. The ribbon 12 yards long and selt-reversing. There is a real variable line spacer, which is extremely important to a writer, since it allows you to make neat and exact corrections in a finished manuscript. Corona has more big-machine features than any other portable.

Mail the coupon now! Get your free copy of the new Corona catalog.

Buy this new Corona on easy terms

It has a standard four row keyboard, 12 yard, two color, self reversing ribbon, variable line spacer, back spacer, margin release, wide (10 inch) carriage—in short, more big machine features than any other portable typewriter. Yet it is light and compact and can be carried with you anywhere.

In addition to the regular black model the Corona stores are now showing some beautiful new Duco finished Coronas in bright, attractive colors.



L C Smith & Corona Typewriters Inc
115 E. Washington St., Syracuse, N. Y.

Please send me your latest folder illustrating the new Duco finished Coronas, together with full information about your monthly payment plan.

Name .....

Address .....

Where to Sell

Every endeavor is made to secure accurate information regarding markets, but no guarantee is given of accuracy, nor is any responsibility assumed for operations based upon information given. Our readers are urgently asked to send information of new markets, suspensions, and prize contests.

PRIZE CONTESTS

The National Federation of Business and Professional Women's Clubs is offering two separate awards for the best words and music for the new Federation song. The contest is open to all women, professional and non-professional. $200 will be awarded for the words; and $300 for the music for those words. All entries of words must be in the office of the National Federation of Business and Professional Women's Clubs, 1819 Broadway, New York City, by February 15, 1929. Entries (five copies of each) should be enclosed in a sealed envelope marked "words" and accompanied by another sealed envelope marked "name", containing the name and address of the contestant. These should be enclosed in an envelope addressed to the Song Contest Chairman. Miss Frances Cummings, Educational Secretary, will key the enclosures and turn them over to the judges. Decision as to the winning words will be made on or before April 1. Music submitted for these words must be in the office of the National Federation of Business and Professional Women's Clubs by May 15, 1929. Entries of music (three copies of each) should be enclosed in a sealed envelope marked "music" and accompanied by another sealed envelope marked "name" containing the name and address of the contestant. These should be enclosed in an envelope addressed to the Song Contest Chairman. Announcement of the winner will be made at the National Convention at Mackinac, Mich., July 8 to 13, 1929. Any song submitted must be suitable for group singing. All rights to both words and music of the winning song shall belong to the Federation.

The Little Theatre League of Augusta, Georgia, is offering a prize of $100 for the best one-act play on any subject. While decisions will be rendered solely upon the merits of the scripts, regardless of subject chosen and mode of treatment, it is hoped that many contestants will dramatize traditions and incidents of Georgia. Each contestant must choose a fictitious name under which to write, identifying himself in this manner only on the title page of his script and anywhere else where it is necessary for the author's name to appear. Then in a sealed envelope accompanying the script, the contestant shall write his fictitious name, his real name, and the title of his play. When the judges have returned the scripts to the committee, each sealed envelope shall then be opened and matched with the scripts and in that manner determine the real name of the winning author. Contest closes February 1, 1929. Further information can be secured from Henry G. Howard, Chairman, Playwriting Contest, Southern Finance Building, Augusta, Ga.

The Hymn Society offers a prize of $100 for the best hymn "written in the spirit and voicing the purpose of the missionary enterprise of today", submitted to the Society by February 1, 1929. When the winning hymn words have been selected a similar prize will be offered for the best musical setting. All manuscripts should be submitted to Dr. Franklin A. Gaylord, 47

The New American

Annual of Photography

1929

Published the first week of December. The edition is limited and there will be no reprint. Tell your dealer today you want a copy.

HANDY IN SIZE—The page is 7½ by 10. Convenient to handle and yet large enough for adequate pictures. The book is printed throughout on the finest coated paper which can be had in America.

BEAUTIFUL ILLUSTRATIONS—These comprise more than one hundred of the finest photographs of the year, mostly by American pictorialists, including a section of professional work, but also representing the best workers abroad. They are almost all full page and as large as the page will allow.

PRACTICAL ARTICLES—The articles are carefully written by experts and each is thorough and interesting. There is no padding or space filling. They cover color photography, motion picture work, orthochromatic photography, portraiture, composition, stereoscopic, exposure, Fresson, bromoil, a digest of the year's work and many other topics.

SPECIAL FEATURES—These include Who's Who in Pictorial Photography, giving the addresses of more than fifteen hundred pictorial photographers with salon standing for three years, a list of American amateur and professional camera clubs, Formulary, etc., and a fine advertising section which is a guide to what the American photographic market has to offer you. All in all this is the best value ever offered in a photographic annual published in America.

The price is $1.50 in paper, $2.25 in cloth

Don't forget the other annuals. They all sell out quickly so tell your dealer to save copies for you.

Das Deutsche Lichtbild 1928-29 November *$3.75*

The Year's Photography, published by the Royal Photographic Society *$1.25*

Pictorial Photography Exhibited at the Royal Photographic Society of Great Britain, 1928, with criticisms by F. C. Tilney *Paper $2.50 Cloth $3.50*

British Journal Photographic Almanac 1929 November *Paper $1.00 Cloth $1.50*

Penrose's Annual 1929, November *$4.00*

Deutsche Camera-Almanach (German), December *$2.00*

Photofreund-Jahrbuch (German), December *$2.50*

23rd Paris Salon 1928, December *$3.50*

Luci ed Ombre (Italian) *$2.50*

The Japan Photographic Annual *$3.00*

The Second International Photographic Salon of Japan, 1928 *$4.00*

Sold by All Dealers, or

American Photographic Publishing Company
428 Newbury Street, Boston 17, Mass.

Englewood Ave., Englewood, N. J. Authors may submit more than one manuscript. Each manuscript must be accompanied by a sealed envelope containing the name and address of the author. The author's name must not appear on the manuscript. No manuscripts will be returned, but none will be used in any way without the consent of the author. The Society reserves the right to withdraw the award if no manuscript deemed worthy is received.

Poetry Review of London is offering prizes amounting to $250 for the four best poems about Cathedral churches. The donor of the prizes is Mrs. Percy Hamilton Stewart, of New York and Southampton. The prizes are $150 first prize; $50 second prize; and two prizes of $25 each. The poets may select their favored cathedral of any country or time, dealing with it as they may be inspired. There is no restriction as to the aspects that may be touched, such as the history, traditions, legends, spiritual influence, art and architecture. Manuscripts should be typed; the name and address of the author written in the upper left corner, and should be addressed to Mrs. Alice Hunt Bartlett, 299 Park Ave., New York. They should be marked "Cathedral Contest". There is no limit to the number of poems that may be submitted by the same author. No manuscripts will be returned, but are the property of the authors, who may publish them elsewhere after the winning poems have been selected. Contest closes May 15, 1929.

Poetry Review of London announces through Mrs. Alice Hunt Bartlett the following winners in its recent contest for the best poems on "Flight": First prize of $50 to Lt. J. L. Hitchings, Air Corps, Galveston, Texas, for his ballad, "The Ghosts of the Eighth Attack"; $25 to Harold Vinal, New York, for a sonnet entitled "Flight"; $15 to Mrs. W. L. Kenly, Washington, D. C., for her poem entitled "Unsung"; $10 to N. B. Turner, Boston, for his poem entitled "Byrd, Explorer".

Prize Story Magazine, New York, announces the following readers in its August Readers Contest; $500 to Raphael Doktor, New York; $200 to Esther S. Chase, Brookline, Mass.; $100 to G. C. Shinn, Tacoma, Wash. There were also forty-four other prizes awarded.

Chatto & Windus, Publishers, 97-99 St. Martin's Lane, London, W. C. 2, England, offer prizes for the best historical novel. The contest is open also to American and Canadian writers. The novel may be concerned with any nationality, and any period prior to 1850. Actual "historical" characters may be used, but such use is not obligatory. The first prize will consist of an advance payment, payable on the date of publication, of £300 on account of a royalty of 20% of the publishing price of the first ten thousand copies sold, and 25% on all copies thereafter; the second prize will consist of an advance of £150 on account of royalty of 15% on the first five thousand copies sold, and 20% thereafter. The minimum length of the novel should be 65,000 words. Contest closes May 31, 1929.

Photoplay, 221 West 57th St., New York, offers prizes of $1000, $500, $350, $150, five of $100 each, and ten of $50 each, for solutions to the serial, "The Studio Murder Mystery", which began in their October issue. Solutions may not be submitted before February 15, 1929, and must be in by midnight, March 10, 1929. Solutions should not be longer than 200 words. The final installments of the serial, containing the real solution, will appear in April and May. All contributions should be addressed to the Studio Murder Mystery Editor.

The Pulitzer Prizes established in Columbia University by the will of the late Joseph Pulitzer, awarded annually, are as follows: $1000 for the American Novel published during the year, preferably one which shall best present the wholesome atmosphere of American life; $1000 for the original American play, performed in New York, which shall best represent the educational value and power of the stage; $2000 for the best book of the year on the history of the United States; $1000 for the best American biography teaching patriotic and unselfish service to the people, illustrated by an eminent example; $1000 for the best volume of verse published during the

WRITER'S DIGEST CRITICISM SERVICE

Rates for Criticizing Prose

The Critical Board charges only a nominal fee for its services, in spite of the high quality of counsel rendered. The charges based upon length of manuscripts are as follows:

$1.00
for 1000 words or less

$2.00
for 1000 to 2000 words

$3.00
for 2000 to 3000 words

$4.00
for 3000 to 4000 words

$5.00
for 4000 to 5000 words

Sixty cents for each 1000 words between 5000 and 10,000.

Fifty cents for each 1000 words above 10,000.

Verse

5c per line—minimum charge $1.00. Over 100 lines, 4c per line.

Typing Service

We also offer a typing service for which we charge 75c per 1000 words—for poetry and songs 2c per line. The work is done by expert typists on good quality paper, and the price includes one complete set of carbon copies.

NO DOUBT, you have often wished you knew some great, successful author, knew him well enough to submit your manuscripts for his criticism. Perhaps you have said to yourself: "I know there's something not just right in my work, but what it is I can't quite find out. I need the help of an expert." To meet this need, we are offering you the services of successful writers who have learned the ropes and can give you competent criticism of the first order.

Gives You the Benefit of Long and Successful Experience

The writers chosen to serve on the DIGEST'S Critical Board know that the struggle of the beginner is difficult and sympathize with his striving. They were chosen particularly because they have been through this struggle themselves and know what it is. With a background of much experience, they are able to show you how to improve your manuscripts and fit them to editorial needs. In their hands, your manuscripts are criticized as sincerely as their own, and you not only learn what you must not do, but also what you must do if you are to become a thorough writer.

How to Sell Your Manuscripts

With the advice and criticism of the WRITER'S DIGEST Critical Board, you will be able to correct your weakness, and at the same time you will receive valuable information on the most logical markets for your work. You will find suggestions and criticism absolutely honest and straightforward and a most effective aid to more sales.

The rates are low compared with the results of this friendly, constructive service. Hundreds of others have benefited by it. Send your manuscript today and enjoy these advantages.

WRITER'S DIGEST, Criticism Dept.
20 E. 12th St. Cincinnati, Ohio

year by an American author. There are also prizes in journalism amounting to $2500 and a $500 medal, and three traveling scholarships having a value of $1800 each. Nominations of candidates for any one of the prizes must be made on or before February 1, 1929.

The Farm Journal, Washington Square, Philadelphia, Penna., offers $50 each for the best photographs submitted by February 1, 1929. The photographs may be an indoor or an outdoor subject, and any size print may be sent. Enlargements are eligible. Photographs must be taken by the sender between November 1, 1928, and February 1, 1929. Name and address should be plainly written on back of print. Address Photo Contests.

The Atlantic Bookshelf, 200 Fifth Ave., New York, will award two monthly prizes of $25 each for ideas. One award will be made to the librarian whose ingenuity has devised the plan best calculated to spread the gospel of greater and more intelligent use of libraries; the other to the person in the field of bookselling who has brought an approach to the business both interesting and potentially profitable.

The following prize contests alphabetically arranged are still running. Full particulars have been given in previous issues but details are repeated here.

The American Magazine, 250 Park Ave., New York, offers a monthly prize contest for the best letters of not over 400 words on a given subject. Prizes are $30, $20 and $10. Subject changes each month. Contest closes the 20th of the month.

The Atlantic Monthly Press, 8 Arlington St., Boston, Mass., is offering a prize for the most interesting biography of any kind, sort or description. The work may be the life of a man or woman who has lived in any age of recorded history, including the present. It may be a career distinguished or undistinguished, the life of a statesman, conqueror, poet, reformer, scientist—a laborer in a wide field of human achievement, or a successful cultivator of his own cabbage patch. Or it may be autobiographical—the personal record of any life which has been interesting to the one who has lived it, and can be made interesting to those who read of it. No specified length has been set for the book, but it should be reasonably full-sized. Competition closes May 1, 1929. All manuscripts must be unpublished work.

The Forum, New York, together with **Simon & Schuster, Inc.,** Publishers, are offering the Francis Bacon Award of $7500 for the best book "which carries on the conscious adventure of humanizing knowledge." Any author regardless of nationality shall be eligible to compete; but an author already under contract with other publishers must attach to the manuscript written permission from such publishers to offer the particular manuscript. Two or more authors may collaborate on a manuscript submitted for this contest but they must reach a proper agreement regarding the division of prize and other moneys, as each contract will be made for one person only. A competitor may submit more than one manuscript but each must be entered separately. All manuscripts submitted must be original, unpublished works written in English. Translations will be eligible, provided contestants submit with the manuscripts written authorization from the authors and from the publishers controlling the translation rights. There is no maximum but in most cases, 100,000 to 200,000 words will be a good top figure. No manuscripts shall bear the actual name of the author but must bear pseudonym below the title. A printed agreement (which can be obtained on request from Simon & Schuster, Inc.) must be mailed in a separate envelope marked Francis Bacon Award at the same time the manuscript is submitted. Competition closes April 15, 1929. The right is reserved to reject any or all manuscripts. Contestants must submit with each manuscript, on a separate page or pages, a synopsis (from 200 to 2000 words) giving the essence and pith—the central idea—of the work offered, with skeleton outline of the book by chapter headings. This synopsis must be captioned with title of the manuscript and the pseudonym of the author. Each manuscript submitted must be accompanied by an application form

Writes for 200 Papers

J. E. BULLARD

Successful Free-Lance Writer

For fifteen years a prolific contributor to business and technical periodicals; author of "Instructions to Gas-Appliance Salesmen" (1914), and "Gas-Appliance Display and Demonstration" (1917), the first books ever published in this country on gas merchandising; author of many serials, fictional and non-fictional, on business and technical subjects; Associate Editor of *The Horseless Age*, 1917–1918; Y. M. C. A. Secretary, with the 37th Division U. S. Expeditionary Forces in France and Belgium, at the front; since January, 1919, has contributed articles and fiction to at least 200 periodicals in the United States, Canada, and England, and devotes his time exclusively to writing.

"My net income from writing, since I began to study the short-story under Dr. Esenwein, has been many times greater than it had been for all the years I had been writing previously. I believe that Dr. Esenwein's course will be of untold aid to every writer of business articles. It increases one's keenness of observation; helps one to make the best of his material, and to put it together more interestingly; and fits one to meet the demands of the modern editor. As the years go by these demands are becoming greater and greater. The better business periodicals are already demanding material of a higher grade than will satisfy the poorer class of fiction magazines."

J. E. Bullard

Dr. Esenwein's pupils are selling their work because they are taught to do so.

One student has reported sales of $600 in one week; another has recently won a $2000 prize; others have sold their first stories. News of this sort comes in every day.

Stories Serials Articles

READ THIS BOOKLET

FREE FOR THE ASKING

J. E. Bullard and 28 other authors show how Dr. Esenwein's 40-lesson Course has helped them. Course is sold at a very moderate price, or on easy payments. It will help you.

Let us tell you all about it

Among Dr. Esenwein's successful students are those who had never written previously for publication, and those, like Mr. Bullard, who had—fiction writers, article writers, novelists. All have profited in quality of work, and in dollars and cents.

Send in the Coupon Today

CLIP HERE

The Home Correspondence School,
Myrick Bldg., Springfield, Mass.

Please send me without charge or obligation your booklet:

"29 Stories of Success"

I am interested in .....

.....writing.

From The .....
Writer's
Monthly .....

1-29 .....

FBA, properly executed and signed by the author together with the synopsis mentioned heretofore. All communications should be addressed to The Francis Bacon Award, c/o Simon and Schuster, Inc., 37 W. 57th St., New York.

Harper & Brothers, New York, is offering $10,000 in its Prize Novel Competition for 1928-1929. Any author shall be eligible for the prize who is an American citizen and who has not published a novel in book form prior to January 1, 1919. Only manuscripts of unpublished works, submitted to Harper & Brothers before February 1, 1929, and accompanied by a declaration of the author that the manuscript is submitted in competition for the Prize, shall be considered. All manuscripts submitted in competition must be offered to Harper & Brothers for publication on terms to be arranged between the author and publisher. The successful work shall be chosen from among those manuscripts accepted by Harper & Brothers for publication and the outright Prize shall be in addition to and independent of the royalty to be arranged for in the usual way. No manuscript containing less than 30,000 words shall be considered as a novel for the purpose of this Competition, and preference will be given in general to works of full novel length. $2000 will be given as an outright prize, independent of royalties, payable on the announcement of the winner, and $8000 as a minimum guarantee of royalties to be paid six months after publication. A circular giving full information will be sent no request to Harper & Brothers, 49 East 33rd St., New York.

Houghton Mifflin Company, Boston, and **The American Legion Monthly** join together in offering a cash prize of $25,000 for the best novel dealing with the period of the World War, and with the war as its background. Any author, regardless of nationality, may compete in this contest, but manuscripts must be submitted in the English language. Manuscripts must be not less than 70,000 words in length. Competition will close at 5 P. M., May 1, 1929. Every contestant must fill out and attach to the complete manuscript at the time it is submitted a blank which may be obtained upon request. All manuscripts offered in the competition other than that winning the prize are to be considered as submitted to The American Legion Monthly for first serial publication, and to Houghton Mifflin company for publication in book form on the author's customary terms or on terms to be arranged. All manuscripts must be addressed to War Novel Competition, Houghton Mifflin Company, 2 Park St., Boston, Mass.

Love Affairs, Robbinsdale, Minn., is offering $1000 in prizes for the solution to "The Love Nest Murder Mystery" in the January 1929 issue. The prizes offered are as follows: 1st prize, $500; 2nd prize $100; 3rd prize, $75; 4th prize, $50; 11 prizes of $25 each. The object is to determine the murderer in the case through the process of deduction. The contest closes before midnight, April 10, 1929, before the final installment appears.

The National Baby Chick Campaign announces a $10,000 prize letter-writing contest on the subject, "Why It Pays to Buy Chicks from a Hatchery." The contest is open to everyone, except hatchery operators and employees of hatcheries and their families. First prize is $5000; second prize, $2000; third prize, $1000; fourth prize, $500; fifth prize, $250; sixth prize, $125; next ten prizes, $50; and twenty prizes of $25 each. Letters must not exceed 500 words in length. The name and address must appear on the upper left-hand corner of each sheet of paper used. Letters must be mailed to Contest Editor, Campaign Headquarters, 705 Third National Bldg., Dayton, Ohio. Contest closes February 28, 1929.

National Anthem Competition, New York, will award $6000 in cash prizes for a National Anthem. First prize, $3000; second prize, $1000; ten prizes of $100 each, with Honorable Mention. The competition is open to all American citizens, whether native born or naturalized. The prize winning anthem may be the work of one individual or the work of two, one writing the words and the other writing the music. It is hoped that this competition will stimulate collaboration so that lyrists and composers working together will produce compositions of merit.

The fatal "but"

"I'm writing Kester that the place is filled. His knowledge of the business would be valuable, but—."

"Murray gets it?"

"Murray gets it. He knows the business, too, and the letters he writes will be clear and command respect. Joe, why is it that as good a man as Kester doesn't train himself to write sentences he needn't be ashamed of?"

"Ask me something easy. It can't be the cost. Instruction can be had for a few dollars—probably no more than the difference between his salary for a week where he's working now and what we pay."

What Kester needed was the degree Master of Sentences—and nobody has to attend a university to get it. The first step is to write a simple sentence, "Please tell me about your lessons in sentence-study," and send it to **The Sentence Man, THE HOME CORRESPONDENCE SCHOOL, Springfield, Mass.**

P. S.—Probably Kester meant to write and mail that sentence "tomorrow." Don't be like Kester; do it now.

'ow Can I Break ito the Magazines? Through

'riting for the Magazines

By J. Berg Esenwein

If you are vitally interested in what pres-day editors want and how they want it itten, if you have hitherto asked this estion in vain, send for this, one of Dr. enwein's helpful books. The problem is approached from a new angle, and the demonsation is conclusive.

EDWIN MARKHAM SAYS:—

"Writing for the Magazines is a fine epitome o common sense in literary procedure. It sms to forsee every difficulty of the novice a to throw light even upon the path of the p fessional. It is a sufficient coefficient for tl scribe in his scramble up the slopes of Parn sus. It will help thousands."

loth, 12 mo, gold lettering, gilt top, uniform w THE WRITER'S LIBRARY, 276 pages. P tpaid $1.75.

The Writer's Monthly
Springfield, Mass.

The Service Bureau for Writers

FRANKLIN, OHIO

(*JAMES KNAPP REEVE—AGNES M. REEVE, editors) offers competent editorial assistance in the criticism, revision, and marketing of manuscripts. Home study for Student Writers. Book Mss. a specialty, correctly typed and prepared for publication. Manuscripts marketed. Explanatory leaflets. Correspondence Invited.

Also Text-Books for Writers:

Modern Photoplay Writing—Its Craftsmanship (Dimick)	$3.00
1001 Places to Sell Manuscripts (Reeve)	2.50
Art of Inventing Characters (Polti)	2.50
The Writer's Book	2.50
Juvenile Story Writing (Robinson)	2.10
Technique of Fiction Writing (Dowst)	1.75
36 Dramatic Situations (Polti)	1.50
Figurative Language (Reibold)	1.50
Plotting the Short Story (Chunn)	1.00
Rhymes & Meters (Winslow)	.75
How to Write a Short Story (Quirk)	.65
The Way Into Print	.50

Catalogue 30 others

(*Founder of The Editor).

WRITERS' SERVICE BUREAU
Box 645 Franklin, Ohio

Photographic Facts for the Writer

The writer needs a photographic magazine to supply helpful, practical information in an understandable and interesting manner. There must not be too many formulas, technical expressions and "dry" scientific data. PHOTO-ERA MAGAZINE is edited for the man or woman who is using photography in literary work. It aims to supply practical information in an interesting manner, to include photographic travel articles, interesting bits of news and inspirational material which encourages and stimulates the reader. It addresses itself to students in schools and colleges, and believes in promoting still and motion-picture photography wherever either or both may serve art, science and industry. Lastly, it believes in cordial editorial contact with its readers whether they are beginners, pictorialists, amateurs or professionals.

There are three monthly competitions; for advanced workers, beginners, and those who employ the services of a photo-finisher. The motion-picture department was the first in any American photographic publication. PHOTO-ERA MAGAZINE is known internationally. It makes no claim other than that it tries to live up to its reputation of being a well-printed, interesting and influential photographic magazine. The regular readers of PHOTO-ERA MAGAZINE are best qualified to describe it and to state why it is worth having on the living-room table, at the camera club, in the school-library and the industrial photographic laboratory.

Send ten cents for a specimen copy, or better yet, send $2.50 for a year's subscription in the United States and Possessions. Canadian subscription, $2.85; Foreign, $3.35.

Photo-Era Magazine

(Established 1898)

Wolfeboro, New Hampshire, U. S. A.

All those wishing to compete are invited to register their names so that further information concerning the competition may be sent to them so that they may receive copies of poems published in the preliminary contest. Any composer or poet may submit as many compositions as he desires. The winning of a prize by any contestant, whether poet or composer, shall not disqualify him from winning any other prizes in the competition inasmuch as the purpose in view is to produce the best national anthem rather than to reward individual talent. All poems or musical compositions must be sent anonymously. Each poem or composition submitted is to be accompanied by a sealed envelope containing the name and address of the author. The sealed envelope and composition will then be stamped with duplicate numbers and the envelopes will not be opened until after the winning anthems have been selected. All rights, copyrights and royalties, will be reserved for the authors. The final contest for a national anthem, both words and music, closes on February 1, 1929. The final awards will be announced on or before April 15, 1929. Address all communications to National Anthem Competition, Room 2017-342 Madison Ave., New York.

Palms, Guadalajara, Mexico, announces various prize contests for the coming year, from October, 1928, through March, 1929, (Palms is not published from April to September). The Palms Prize of $1000 will be awarded the best poem by a subscriber during the year; The George Sterling Memorial Prize of $50 for the best poem by a poet who has not yet published a book, the award to be based on poems appearing in the twelve issues of Palms subsequent to the March, 1927, issue (this includes issues through March, 1929); The Anne Bremer Prize of $100 for the best poem in Volume VI, Number VI (March, 1929) of Palms; The Walt Whitman Prize of $25 for the best poem in Volume VI, Number V (February, 1929) of Palms; the John Keats Prize of $25 for the best poem appearing in the second number of the yearly volume of Palms (November, 1928.) All manuscripts should be sent to The Editor, Palms, Guadalajara, Mexico.

The Rosicrucian Fellowship, Oceanside, Calif., announces that the Editor of "Rays from the Rose Cross" offers five prizes for the five best manuscripts submitted before February 1, 1929. First prize, $35; second prize, $25; third prize, $15; two $5.00 prizes. One year's subscription to the "Rays" will be given for acceptable articles that do not win prizes. Manuscripts will be as follows: Mystical stories and interesting personal experiences bringing out some phase of the occult teachings; philosophical articles on mysticism, occultism, philosophy, and religion, either theoretical or practical; astrological articles, both esoteric and exoteric; practical application of the science of astrology; scientific diet and health; articles bringing out interesting scientific and occult facts about the human body. Also articles of a practical nature on the gaining and retaining of health. Do not accept articles on crystal gazing, mediumship, or other negative forms of psychic development. Manuscripts must contain not less than 2500 words, and should, if possible, be typewritten, and in double spacing. The words, "Manuscript Competition" should be written at the top of the first page; also name, address and number of words. More than one manuscript may be submitted by the same writer. It is sometimes necessary to make slight modifications in articles and stories submitted to bring them within the requirements of their philosophy and their magazine, and manuscripts are only accepted subject to this provision.

The publishers of the book **"Slogans"** offer $35 in prizes for the best advertising slogan suitable for use in advertising the book "Slogans"—the Slogan Maker's Handbook. A first prize of $25 will be given, and ten copies of "Slogans" as consolation prizes, or $1.00 each in lieu if the prize-winner already has the book. Competing slogans must be of 8 words or less length, in plain American: each entry must be accompanied by a brief statement—not over 100 words—saying why the slogan submitted is deemed the best, etc. Contest closes January 15, 1929. Address, Slogans, Desk 6 1654 James St., St. Paul, Minn.

Advertising rates: 80c an agate line, 6 words to the ne; minimum accepted. 5 lines—$4.00 payable in ad- nce. Six issues $21.60; twelve issues, $40.80. Mislead- g advertisements not accepted.

CALIFORNIA

ANUSCRIPTS TYPED to editors' requirements. Neat, ccurate. Slight revision free. 60c thousand words. ree carbon. Prompt service. IRMA A. GWIN, 1531 cKinnon Ave., San Francisco, Calif.

CONNECTICUT

ASH PRIZE CONTESTS. For 25c our monthly list. hatever your business occupation, or hobby, you will nd some contest in which you can compete. Thomas & o., Publishers of Lists, East Haddam, Conn.

UTHORS! Let me type your manuscripts, poems, and otoplays. Prompt, efficient service at reasonable rates. ne carbon copy. Correction copy upon request. HENRY WOLFF, JR., PLANTSVILLE, CONN.

GEORGIA

UTHORS! Ten years' typing experience. Manuscripts oetry—plays. Corrections and criticisms. Two car- ns. Rates. NORTHERN AND HARWELL, 766 Pied- nt Ave., N. E., Atlanta, Ga.

KANSAS

UTHORS, WRITERS, READERS, lend this your eyes. anuscripts typed neatly and accurately. Simple copy- g, 50c per 1000. with corrections, $1.00 per 1000. etry, 2c per line. Carbon. Manuscripts marketed. ephine M. Elmore, Melvern, Kansas.

BUSINESS goes and stays where it is well treated. N YEARS' TYPING EXPERIENCE. Manuscripts— etry—plays. WICHITA TYPING SERVICE, 519 CLEDE AVE., WICHITA, KANS.

KENTUCKY

ITERS! Why pay more when you can get your typ- done for 80c per 1000 words, carbon, postage free. the typist with a heart and be convinced. V. GLENN SNER, REPTON, KENTUCKY.

MASSACHUSETTS

S. TYPED to editors' requirements; accurately, tly, promptly. Carbon copy. 50c per 1000. Poetry, a line. Special rates on book MSS. FRANCES M. TTER, 34 Kilsyth Road, Brookline, Mass.

WEST VIRGINIA

LUXE SERVICE. Typing, 50c per 1000, quality ranteed. Constructive criticism: send manu- pt for free list of six best possible markets. ANNE NALDSON, BOX 441 E. G., Wheeling, W. Va.

TYPING

usiness Cards: Rates—$5.00 for 3 issues payable in dvance. Single insertions not sold.

RY CUTTER FREER, Magnolia Springs, Ala. Ex- rt MS. typist, 50c thousand; minor corrections.

PHIA E. BRADSHAW, 1721 Second St., San Diego, lif. 50c per 1000, carbon copy.

VE G. BOGLE, 720 W. 7th St., Pittsburg, Kansas. SS. neatly typed and promptly, 40c—1000.

S BARBER, 2025 Broadway, N. Y. City, Room 227, vada Bldg. (69th St. side.) MSS. typed at reduction.

S L. CROWE, Berwick, Nova Scotia. Accurate ing. Prompt service. Reasonable rates.

TIE ARNOLD, Ennis, Texas. Typing 50c per thou- d with carbon copy.

ES C. HOLM, 1711-B Spring St., Racine, Wis. 75c per 1000. Poetry, 1c a line.

How Many Buried Dollars?

Do you want to earn more money by writing?
Is there a certain line . . . . . if you knew how?
My service will increase your sales and lessen your labor. Send for my circular.

GEORGE B. POTTER
Box 991, Dept. M — Hartford, Conn.

Free If you are tired of groping for words that accurately express your thoughts write for a free copy of

"How Dr. Johnson Would Marvel,"

which shows how you can have instantly available the exact word for your every shade of meaning.

HISTORICAL PUBLISHING CO.,
Dept. WMX — 1334 Cherry Street — Philadelphia

Names and Descriptions Wanted

of ladies and gentlemen desiring correspondents. No club. Community Service. Stamp appreciated.

EMMA HUNT
Box 768 — Albany, N. Y.

Test Your Story Writing Ability FREE

Dr. Burton

Do you long to succeed as an author? Many potential writers don't know their own dormant ability. Dr. Burton's Analysis Test indicates your power to create plots, characters that live, to understand human motives, etc. Dr. Richard Burton, a nationally recognized short story authority, offers you a complete, practical, result-getting home-study training. It develops style ability, perfects technique, and teaches the methods of successful writers.

ANALYSIS TEST FREE. Send for it today, and receive expert critic's opinion of your story instinct,—also booklet "Short Story Writing," and evidence of the success of Dr. Burton's students.

Laird Extension Institute, 571 Laird Building, Minneapolis, Minn.

Absolutely Unsalable

when I received them,—yet, after my editing, these stories were sold to well-known publishers:

"The Demon Demonstrator" .....Munsey's
"Greater Love" .....I Confess
"Delta Justice" ..... Young's Magazine
"Fortitude" .....Breezy Stories
"What's Wrong With Aviation?" .....Collier's
"Derelicts" (Novel) .....Dorrance & Co.
"Quits" .....Ace-High
"A Matter of Honor" .....National Sportsman
"Honor of the Force" .....Danger Trail
"A Jekyll-Hyde Experience" .....True Story

Dozens of other stories, classed as "hopeless" by critics and rejected repeatedly by magazines, were sold after revision to Blue Book, Argosy, Adventure, Black Mask, Blade & Ledger, 10-Story Book, Wide World, Western Story, Popular, Brain Power, Flapper's Experience, and others. If you are in need of literary assistance—criticism, revision, or sales—my service, backed up by ten years experience, will give your work the best possible chance. Write for terms, etc.

RANDAL JULIAN CARNES
Criticism — Revision — Sales
Former Magazine Editor—Literary Agent Since 1918
306 Elton Building, Tallapoosa, Ga.

The United Daughters of the Confederacy is offering the Mrs. Simon Baruch University Prize of $1000 for an unpublished monograph or essay of high merit in the field of Southern history, preferably in or near the period of the Confederacy or bearing on the causes that led to the War between the States Any phase of life or policy may be treated. The competition is limited to undergraduate and graduate students of universities and standard colleges in the United States and those who shall have been students in such institutions within the preceding three calendar years. Essays should comprise not less than 10,000 words, and it is preferred that they be of considerably greater length. The prize will be paid in two installments of $500 each, the first at the time of the award, the second when the manuscript shall have been suitably printed. If such printing shall not have been done within three years from the time of the award, the second installment will be forfeited. At least six copies of the printed essay shall be the property of the United Daughters of the Confederacy. If no essay of high merit shall be submitted the prize will not be awarded. The competition closes May 1, 1929. All essays must be sent to the chairman, Mrs. Arthur H. Jennings, 2200 Rivermont Ave., Lynchburg, Va. The award will be announced the following November.

Yale University Press, New Haven, Conn., publishes a Yale Series of Younger Poets, which is open to writers of American citizenship, who are under thirty years of age and have not previously published a volume of verse. Manuscripts for this competition are due November 1st and May 1st in each year. The best manuscript submitted in each competition is, if recommended by the Editor, published at the expense of the Yale University Press, the author receiving the usual 10% royalty on all copies sold in the United States. It is permissible to include poems previously published in periodicals or newspapers, if the consent of such journals is given for such republication. Contestants should address manuscripts and correspondence to the Editor, Yale Series of Younger Poets, Yale University Press, New Haven, Conn.

MISCELLANEOUS

Delineator, Spring and Macdougal Sts., New York. Monthly, 10c; $1.00. Editor, Oscar Graeve. One of the important women's magazines. Carries installments of two serials in each issue, four to five short-stories, and articles dealing with important topics of wide interest. Articles and serials are arranged for by the editor, but the magazine is always glad to have submitted short-stories of distinction. Departments are Fashions and Patterns, Delineator Institute (home economics), and Delineator Interiors. Experience items connected with thrift, housekeeping, domestic science, etc., may be contributed to the Institute. Features one poem each month and uses in addition one or two short lyrics. Pays on acceptance at good rates.

Air Adventures, 80 Lafayette St., New York. Monthly, 20c. Editor, Casey Jones. "We use stories of adventure in every kind of setting except the war. Short-stories up to 7000—novelettes up to 25,000 words should have plenty of action, but should not be cluttered with technical airplane terms. We are also glad to receive thrilling first-person experiences of about 1000 words by licensed pilots concerning adventures in the air." Reports on manuscripts in two weeks; pays on acceptance at 2c a word, up. Buys North American serial rights. Transfers copyright on request.

Air Stories, 271 Madison Ave., New York. Monthly, 20c; $2.50. Mng. Editor, Robert A. Carter. Subject of stories: Coast Guard aerial patrols, forest patrols, free-lance pilots, passenger service, war stories. Zeppelins, blimps and balloons not barred, but aeroplanes provide the greater interest. Love may be an element if consistent with the main theme and subordinate to it. Short-stories up to 6000 words; novelettes, 9000 to 12,000; complete novels, 20,000 to 25,000; serials, 40,000 to 60,000. Payment on acceptance, at 1c a word and up.

LOUISE E. DEW

Consulting Editor

New York City

ll manuscripts receive my personal attention with a to constructive assistance, according to the indi- al need of each client.

VISION CRITICISM PLACING

Circulars Upon Request

Wishing Tree Lodge, Clinton, Conn.

---

ook at This Special Offer

t you may know the quality of our service we will type MS. of not more than 8000 words for you at 25c per sand. Free carbon. Send fee with manuscript.

THE OLIVER TYPING BUREAU

N. W. OLIVER, Secretary

Typist to Exacting Authors

NSFIELD, - - - - - TENN.

---

hort Stories Wanted

ATEURS INVITED. We've no course, service, nor s to sell. Particulars stamp.

M. HUNT, Publishers

768 Albany, N. Y.

WELL-KNOWN AUTHOR

ffers collaboration; also criticism, sales service (stories, photoplays, etc.)

LAURENCE D'ORSAY

O. Box B-2602, San Francisco, Calif.

Recommended by Editors

---

0 a Week With a Kodak

Booklet Describing 100 Magazine Markets

20 Cents, Stamps or Silver

siter Snyder Publishing Company

GUILFORD, CONNECTICUT

WRITE TO SELL

The Author & Journalist's Simplified Training urse in Short-Story Writing has an unrivaled cord for training writers to achieve success. It fers the most intensive and interesting training, rsonal and practical, guiding the student all ong the way from getting fictional material, de- loping it, writing it, to marketing the completed ry. Send for FREE booklet, "The Way Past e Editor," descriptive of the S. T. C.

he

thor & Journalist

S. T. C. 1833

ampa Street,

nver, - Col.

The course is an important service branch of THE AUTHOR & JOURNALIST, the writer's trade journal, founded 1916. Scintillating articles; quarterly market list; latest market tips. $2 a year; sample copy 20c.

Can You Write?

Advertising Pays Startling Salaries!

Prepare Quickly at Home

USE your writing talent to make an amazing income in advertising—a most thrilling, fascinating, big pay field open to writers. Millions are being spent on advertising—many make $4,000 to $15,000 and more a year!

It's Easy to Learn! Now you can quickly learn this profitable work in your spare moments at home. For 31 years the Page-Davis School has been training men and women in advertising. Many responsible positions paying handsome salaries are held by our graduates. Send at once for our FREE Book, *How to Win Success in Advertising*, which tells about the opportunities open to you.

Page-Davis School of Advertising
3601 Michigan Ave., Dept. 1241, Chicago

RELIABLE SALES SERVICE

You Can Spend Only $1.00 On Any Double-Spaced, Typewritten Manuscript, With Us, Unless We Sell It For You. Compare Our Plan With All Others. Ask For Your Copy of "Selling Your Story."

THE B-B SERVICE COMPANY
Chas. Roy Cox, Gen. Mgr.
995-M Each Rich St. Columbus, Ohio

Prize Story Magazine

wants diversified fiction . . . . stories of adventure, romance, mystery, humor or sentiment—gripping stories of human interest and dramatic situations.

Unusual stories that have been considered too strong or too daring—stories that other editors have been afraid to publish—may find favor with this publication that is unfettered by editorial precedents.

Short stories should be from 4,000 to 10,000 words and serials from 20,000 to 50,000 words.

Cash paid immediately upon acceptance of stories.

Current issue of PRIZE STORY now on sale at all newsstands contains announcement of liberal cash prizes paid to authors and readers.

Address Manuscripts to

PRIZE STORY MAGAZINE

Suite 637, 33 West 60th St., New York, N. Y.

BOUND VOLUMES

1916, 1917, 1918, 1919, 1920—one volume each; 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928—2 volumes each. Strongly bound in red cloth. Sold separately at $2.00 per volume; or by the entire set, at $35.00.

Argosy-All Story Weekly, 280 Broadway, New York. Weekly, 10c; $4.00. Editor, A. H. Bittner. "First-rate fiction sums up our requirements. Short-stories, preferably 3000 to 6000 words; novelettes, 15,000 to 20,000 words; serials up to 80,000—clean stories with sound plot, rapid-fire action and strong masculine appeal. Adventure, mystery, crime, pirate, war, the seven seas, city, rural, Colonial, Western, Northern, phantastic, sports, business, romances in which the love element is not unduly stressed—all are 'up our street.' We do not want dull, uninspired, wishy-washy stories. If you have a story that grips the reader at the outset and through stirring action leads to a satisfying climax, we have a quick decision and a prompt check for you, at 1c a word and up."

Battle Stories, Robbinsdale, Minn. Monthly, 25c; $2.50. Editors, Roscoe Fawcett, Jack Smalley. "Stories of the world war in all branches of the service—particularly with a navy battle background, and the fighting marines; tales of trench warfare, aerial combat, spying, tank service, submarine thrills, ambulance drivers. Yarns should deal with an American hero and his war experiences—with setting in France for the majority of stories, but any world war front is permissible. Do not send training camp stories. Story lengths, 3000 to 6000 words. Novelettes, 10,000 to 15,000 words; serials, 45,000 to 60,000 words. Report in ten days, and pay on acceptance at 2c a word and up."

Adventure, Butterick Bldg., New York, through its editor. Anthony M. Rud, states as follows: "Adventure is looking for a number of new authors who are able to write the exotic short story or short novelette (up to 30,000 words). A warm welcome, criticism of all good but unavailable scripts, suggestions of other possible markets for stories not in our field, and good prices for tales we take are offered."

The Children's Hour, 470 Stuart St., Boston, Mass. Monthly. Editor, Rose Saffron. Reports: "We have taken over A Child's Garden, the children's magazine of the Pacific Coast, formerly published by Mrs. Francis M. Wigmore, San Francisco, and combined it with our publication. Our publication is interesting to children from the ages of two to twelve. We are glad to receive manuscript, drawings, cuts, puzzles, music, etc. We pay one-half cent a word for prose; a better rate for special articles and verse. Manuscripts are paid for upon acceptance."

Panorama, 33 W. 42nd St., New York. Weekly, 15c; $5. Editor, Herbert B. Mayer. Reports: "This is a news weekly whose aim is to depict the various facets of the life of New York City in all its changing moods. We particularly desire short human-interest stories—humor, pathos, entertainment. Length, approximately 2000 words. Photographs used. Material reported on within a week, and payment made on publication which takes place within two weeks of acceptance. Rates determined by merit of individual contribution."

Oil Engine Power, 220 W. 42nd St., New York. Monthly, 35c; $4. Editor, Julius Kuttner. Reports: "We use articles dealing with the technical and commercial aspects of producing power for land service (other than marine) by means of Diesel and other forms of oil engines. Articles should range from 2000 to 3000 words. Photographs are practically indispensable for every article published. Articles dealing comprehensively with oil pipe lines and their oil-pumping Diesel engines are particularly wanted. Routine descriptions of existing oil engine installations cannot be used unless features of a new or unusual nature are prominently displayed. Payment is made on the 20th of the month of publication, at a rate of 1c a word."

Fairchild Publications, 8 East 13th St., New York. Publish Women's Wear Daily; Daily News Record; Women's Wear Magazine; Men's Wear Magazine. "The material in which we are interested concerns the textile apparel lines, and we prefer to have individuals query us before going to the expense of submitting manuscripts. All material or communications should be addressed to Edmund H. Cutler."

e Technique of Play Writing

A FULL WORKING GUIDE

By Charlton Andrews

thor of "The Drama Today," "His Majesty the Fool," etc.

The nineteen chapters and five appenes of this book bring out *every point play writing and play marketing.*

CHARD BURTON says: "The aur knows whereof he speaks. I know no book within its compass and on scale which is so helpful and sound."

RRETT H. CLARK says: "From a ctical point of view, it must surely ve the most useful of all the books of sort."

ther authorities agree that this is book on the subject.

loth, 12mo, gold lettering, gilt op, uniform with THE WRITR'S LIBRARY. 285 pages. Postaid, $1.75.

The Writer's Monthly
Springfield, Mass.

The Art of ublic Speaking

J. Berg Esenwein and Dale Carnagey

n inspirational working handbook istruction for all who would become fi ent public speakers. The only book a laughs at rules and puts the speakompletely in possession of his own ers.

"he most comprehensive treatise c public speaking with which we ae acquainted."

—Boston Transcript.

"he mystery of the technique of te finished orator is analyzed in sch a way as to give hope to even te most blundering beginner."

—Review of Reviews.

Cth, 12 mo, uniform with THE WRITER'S BRY. *512 pp. Postpaid $2.15.*
Sd for complete book catalogue.

The Writer's Monthly
Springfield, Mass.

Writing Good English

By J. Berg Esenwein

Everything that a writer should have in the way of practical language guidance.

"Writing Good English" is a book of commonsense instruction for writers, for desk use or for study. "Writing Good English" sets forth the everlasting principles of the English tongue in a logical order of ideas, thoughts and final expression.

"Writing Good English" uses the "how" method—how to develop vocabulary, how to enrich your words and phrases, how to attain variety in expression, how perplexing points of punctuation, paragraphing, etc., may be mastered.

$2.00

The Home Correspondence School,
Springfield, Mass.

Please send me "Writing Good English," for which I enclose $2.00.

Signed .....

Address .....

.....

1-29

Black Mask, 578 Madison Ave., New York. Monthly, 20c; $2. Editor, Joseph T. Shaw. Well written detective fiction, yarns of the West and the Southwestern Border and adventure stories (not of the stereotyped formula type) plausible in all details, starting in action, moving swiftly and with action employed as the medium to express characterization and plot development, clean, strong, convincing. Short-stories from 3000 to 6000 words; novelettes 10,000 to 15,000 words. Rarely use serials. No photographs. Report in a week. Payment on acceptance at 1c and up.

Blue Book Magazine, 36 S. State St., Chicago, Ill. Monthly, 25c; $3. Editor, Edwin Balmer. Fiction must appeal to the average man—mystery, humor, adventure and business are acceptable themes. Uses short authentic, first-person singular narratives, not over 2000 words; novelettes from 20,000 to 30,000 words; and humor. No verse or articles used. Pay on acceptance at the rate of 1c to 3c a word.

The Bookman, 386 Fourth Ave., New York. Monthly, 50c; $5. Editor, Seward Collins. General literary articles and essays, 1000 to 3000 words; distinctive short-stories that transcend formula or method, up to 4000 words. Some excellent verse. Short fact fillers. A generally bookish view—modern treatment. Payment on publication at 2c a word and up.

Breezy Stories, 709 Sixth Ave., New York. Monthly, 20c; $2. Editor, C. H. Young. Short-stories up to 6000 words; novelettes up to 20,000 words, dealing with the love relation between men and women and all derivatives. Liveliness and zest combined with freedom from offense against taste, a requisite. Verse that is light, satirical and witty. Pays on acceptance at 1c a word.

Clues, 80 Lafayette St., New York. Twice a month, 15c; $3. Editor, Carl Happel. Short mystery and detective yarns, 3000 to 6000 words; crime articles of same length; novelettes of 25,000 to 35,000 words; serials between 45,000 and 75,000 words. Short detective stories featuring strong deductive work, and mysteries with clever solutions, are particularly desirable. Nothing fantastic or weird is wanted. Payment made on acceptance within two weeks at 2c a word and up.

Complete Detective Novel Magazine, 225 Varick St., New York. Monthly, 25c; $3. Complete detective and police novels of about 60,000 words; also special short articles and stories on crime subjects. Payment on acceptance at rates according to merit.

Complete Stories, 79 Seventh Ave., New York. Monthly, 20c; $2. Editor, Edmund C. Richards. Short-stories of real human drama, adventure of almost any type, humor, mystery, and business, running from 5000 to 8000 words; complete novels of the same type up to 50,000 words. Some verse is used, with masculine interest. Payment made on acceptance within two weeks, at 1½c and upwards a word.

Cowboy Stories, 80 Lafayette St., New York. Monthly, 20c; $2. Editor, Henry A. McComas. Short cowboy stories of the real West, by real Westerners, with real Western characters, with plots that are possible, and settings that are true to the frontier country. These should be 1500 to 7000 words in length. Novelettes from 30,000 to 35,000 words, and serials up to 70,000 words. Pays on acceptance within two weeks, at the rate of 1c to 2c a word.

Cupid's Diary, 97 Fifth Ave., New York. Every two weeks, 20c; $4. Editor, Henry Altimus. Love stories of a romantic and melodramatic type up to 10,000 words, novelettes from 10,000 to 15,000 words, and serials of 30,000 words and over. "These stories are addressed largely to young girls of 16 to 18, who work for a living, who are inarticulate, and who look to fiction for romance which they hope to but cannot realize in their own lives. Every story should be, fundamentally, a wish fulfillment. The stories should deal with elemental things: love, jealousy, intrigue, struggle against environment, against handicaps." Pays on acceptance at 1c to 2c a word.

THE PHILLIPS AUTOMATIC

Plot File and Collector

0 especially made Containers, numbered to cor-ond with the starred figure in "The Universal Plot log," and designed to contain plot material, notes, paper clippings, etc. These are filed in a conven-life-long case. There are more than 2000 headings sub-headings under which matter may be filed and ted. The File is elastic and admits of infinite ex-ion, by the simple addition of containers, along any ll subjects, without disturbing the order or plan.

positive inspiration that automatically creates Plot rial from every phenomenon of Life.

e File and Collector eliminates all bungling, untidy haphazard "schemes" of gathering and keeping and fragmentary Data.

will save hours of time and days of wasted effort.

e File and Collector is a splendid adjunct to the ing equipment of the Editor, the Clergyman, the rter, the Librarian, the Statistician, the Literary ker, the Secretary, the Settlement Worker, the Col-r, the Bookseller, the Author, etc., etc.

THE PHILLIPS AUTOMATIC
PLOT FILE AND COLLECTOR
together with
THE UNIVERSAL PLOT CATALOG

OTE. It is necessary to possess the above Book in intelligently to use the Plot File and Catalog.)

By HENRY ALBERT PHILLIPS

Book and the File sent, together, prepaid, $8.00. those already possessing The Plot Catalog, the Plot will be sent alone for $7.00)

THE WRITER'S MONTHLY
Springfield, Mass.

A simple book on the fundamentals

he Working Principles of Grammar

By George F. Genung

obably not one person in ten knows his language sufficiently to write well or talk ally. Grammar is regarded as a dead ect—of no particular value except to a ol teacher.

. Genung has written "The Working ciples of Grammar" as a simple exposi-o for the everyday man or woman h realizes that deficiencies in primary wledge always cause failure. It is an un-andable book, arranged for consultation ld moments if need be, or for consistent ng and self-study.

Bound in blue cloth, gold lettering.
281 pages. Postpaid $1.75

The Writer's Monthly
Springfield, Mass.

Descriptive Writing

CULTIVATING THE INSTINCT

A half-dozen words will so vividly hit off the appearance or mannerisms of a person your reader has never seen that even in Quito or Surubaya he would recognize his man. That is description.

A passage will present so clear an outline that from it your reader can draw a map or diagram of the view or building it concerns. That is description.

In ten pages—or one—you can make your reader see the streets of a city swept with riot and murder, hear the overwhelming chaos of uproar of a barrage, feel the pathetic terror of the doe overtaken by the huntsman. That is description.

The impulse to describe, and to want things described, is so natural as to seem instinctive. A seasoning of descriptive effect enhances the interest of almost any kind of writing.

Certain reading-preferences as concerns types of writing too elementarily descriptive have shifted—we require more purpose and significance in descriptive articles than would have satisfied readers fifty years ago. From technical or scientific explanation to the magazine article and short-story, descriptive skill is as indispensable today as it was when Homer told of the famed shield and Dante pictured the regions of the dead.

If you are not as familiar as you would like to be with the effective means of description, take three minutes out now to ask about our fifteen lessons expressly designed to explain its what and how. Please address **Graphic**, THE HOME CORRESPONDENCE SCHOOL, Springfield, Mass.

Farmer's Wife, Webb Publishing Co., 57 E. Tenth St., St. Paul, Minn. Monthly; 35c. Mng. Editor, F. W. Beckman. Good, clean stories dealing with love, mystery, child-interest, etc., from 2500 to 5000 words; serials of about 20,000 words. Payment on acceptance.

Fashionable Dress, 250 Fourth Ave., New York. Monthly, 35c; $3. Editor, Frances L. Scher. Original and helpful beauty suggestions—articles on personality, psychology and the occult; entertainment articles, etiquette articles, etc. Material must have a strong appeal to women and be written in a dainty style without appearing superficial or padded. Articles contain from 1000 to 2000 words. Payment on publication.

Feminine Love, 41 Union Square, New York. Monthly, 25c; $2.50. Editor, Louise Kennedy. Love stories with cleverness and sparkle, feature articles for the urban woman, and verse. Pays 1c a word upward, on acceptance.

The Forecast, 6 E. 39th St., New York. Monthly, 25c; $2. Editor, Alberta M. Goudiss. Personality sketches of 1500 to 1800 words on men and women doing health work, or women who have made money in some line of food work. Photographs to illustrate articles and for pictorial display; also articles on all phases of child care, of food and community enterprise along health lines. Payment on acceptance.

Holland's Magazine, 3306 Main St. Dallas, Texas. Monthly, 10c. Editor Martha Stipe. Feature articles dealing with the South; some general articles of family interest—4000 words, illustrated. Short fiction averages 5000 to 6000 words—wholesome American type, with elements of sentiment and humor. Serials up to 80,000 words. Children's stories, material for the homecraft departments — very little verse. Payment on acceptance at 1½c a word and up.

Home Circle Magazine, 53 Kenyon Bldg., Louisville, Ky. Monthly, 5c; 25c. Interested only in short fiction, ranging from 3000 to 5000 words. Serial stories, poems and photographs not wanted. Payment for accepted stories made after publication and depends entirely on the merit of the material.

Home Digest, 7310 Woodward Ave., Detroit, Mich. Monthly, 10c. Editor, Leslie C. Allman. Family, household, food and home economics articles up to 1200 words. Pays on publication, at 1½c to 2c a word.

Home Friend Magazine, 1411 Wyandotte St., Kansas City, Mo. Monthly, 5c; 25c. Editor, E. A. Weishaar. Fiction stories of 5000 words, containing a love element, action, adventure, or mystery. No rural, or tame, slow-moving domestic type of stories wanted. Inspirational verse. Humorous items, articles of especial interest to housewives, not exceeding 300 words. Payment on acceptance.

Household Journal, Batavia, Ill. Monthly; 50c. Editor, Ellen C. Hansen. Use editorial articles on all subjects, from 300 to 600 words; and fiction from 1000 to 5000 words. Thrilling love stories are desired. Material reported on within one week, and payment on publication.

Illustrated Home Sewing, 55 W. 42nd. St., New York. Monthly, 15c; $1.50. Editor, Ruth Wyeth Spears. Illustrated. Use needlework articles well illustrated with line drawings or glossy prints. Material must embody new ideas or methods, and to be acceptable must instruct both amateur and professional readers fully. Payment on acceptance.

The American Florist, 660 W. Van Buren St., Chicago, Ill. Weekly; $1. Editor, W. F. Conley. Items of interest to florists—window displays, merchandising and advertising campaigns, news stories of flower shows and personalities, especially when accompanied by photographs. Interviews with growers propagating new flowers. Articles average 500 words. Payment on publication at ½c to 3c per word.

Arkansas Farmer, Little Rock, Ark. Twice a month, 5c; $1. Editor, Stanley

The Art Of Versification

By J. Berg Esenwein and Mary Eleanor Roberts

A practical handbook of the structure of se, together with chapters on the origin, ure and forms of poetry.

CHAPTER HEADS

The Nature of Poetry. II. The Origin Progress of Poetry. III. The Language Poetry. IV. The Analysis of Verse. V. Foot. VI. Rhythm. VII. Rhyme. VIII. onance and Alliteration. IX. Onomato-ia. Sound and Movement. X. Tone-or. XI. Meters and the Stanza. XII. Ir-ularities. XIII. Epic Poetry. XIV. Blank se. XV. Dramatic Poetry. XVI. The Ode. II. The Ballad. XVIII. The Lyric. XIX. Sonnet. XX. Imitations of Classical ers. XXI. French Forms. XXII. Song ting. XXIII. Light Verse. XXIV. Vers e.

loth, 12 mo, uniform with THE WRITER'S RARY. 319 pages. Postpaid, $1.75.

The Writer's Monthly
Springfield, Mass.

f you are clever at writing little skits, laylets, character sketches

Writing *for* Vaudeville

By Brett Page

This big book of 651 pages gives ex-icit directions how to write the Mono-gue, Two-Act Playlet, Musical Come-etta, Stage Song, etc.

Nine great acts are given complete as odels.

The only book on the subject!

$3.15

e Home Correspondence School
ingfield, Mass.

enclose $3.15 for

WRITING FOR VAUDEVILLE

Individual Manuscript Envelopes

Strong oblong brown kraft envelopes, well gummed, that will carry your manuscripts in good condition—

Of the right size to contain folded manuscripts written on 8½ x 11 paper —the outside envelope not too big and the inside envelope not too snug—

50 coming-back envelopes (size 4⅛ x 9½) printed neatly with your name and address (three lines only) and 50 going-out envelopes (size 4½ x 10⅜) printed with your name and address as a corner card, $2.50 postpaid.

Brown kraft envelopes to send manuscripts flat, especially made for this purpose—

The outside envelope plenty big enough to send sizeable manuscripts, and the inside envelope to hold them comfortably—

25 of each size, (10 x 13, and 9½ x 12) printed with name and address (three lines only) $3.00 postpaid.

The Writer's Monthly

Springfield, Mass.

Andrews. Articles pertaining to successful farmers and farm operations. Scientific articles by specialists. No fiction. Payment on publication at about 1c a word.

Beekeeper's Review, Almont, Mich. Monthly, 10c; $1. Editor, A. Rattray. Short practical articles by practical beekeepers; also some photographs. Material paid for on publication.

The Country Gentleman, Independence Square, Philadelphia, Penn. Monthly, 5c; three years for $1. Editor, Philip S. Rose. Use articles from 2500 to 3000 words in length, dealing with general or specific aspects of farming or country life; short items 300 to 1000 words about all the practical branches of agriculture; short-stories having outdoor or country background, of 7500 words; serials of outdoor life from 60,000 to 75,000 words; inspirational articles and short practical items for the woman's department; some short verse, jokes and humorous verse for the Chass Department. Pays on acceptance, at 2c a word up.

The Dairy World, 608 S. Dearborn St. Chicago, Ill. Monthly, 10c; $1. Editor, E. C. Ackerman. Stories of 1000 to 2000 words, relative to dairying campaigns—nothing theoretical, but actual accomplishments wanted. Photographs. Payment on publication at 1c a word.

The American Girl, 670 Lexington Ave.. New York. Monthly, 15c; $1.50. Organ of the Girl Scouts. Editor, Camille Davied. Short-stories of action, adventure, mystery and boarding school, 3500 to 4500 words in length. Some serials. No photographs. Payment on acceptance, at 1c a word up.

Boy's Comrade, 2712 Pine St., St. Louis, Mo. Weekly, 60c. Editor, O. T. Anderson. Short-stories of adventure, 1800 to 2400 words, and serials of ten chapters or less, interesting to boys 14-18. Informational articles. Photographs. Payment made on 20th of month following acceptance, at the rate of $4.00 per thousand words.

The Boy's Weekly, 161 Eighth Ave., N., Nashville, Tenn. Weekly; 64c. Editor, Noble Van Ness. Stories, articles, poems and serials, for boys from 10 to 14 inclusive. Short-stories and articles should run about 1500 words in length; serials from four to twelve chapters; poems from one to four or five stanzas. Stories with a purpose that pulls upward and of wholesome adventure preferred. Payment made on acceptance.

The Buddy-Book, 93 Massachusetts Ave., Boston, Mass. Monthly, 15c; $1.50. Editor D. E. Bushnell. Use occupation material, puzzles and stories of not more than 1500 words, for children four to ten years of age. Payment on publication, according to value.

Amateur Golfer, Robbinsdale, Minn. Monthly, 25c; $2.50. Editor, Roscoe Fawcett. Brief golf instruction articles, with photographs, signed by prominent golfers. Interviews, poems, fillers. Suggestions for articles promptly answered. Payment on acceptance.

The American Collector, 145 W. 57th St., New York. Monthly, 50c; $5. Editor Charles F. Heartman. Short essays pertaining to famous American booksellers, auctioneers, collectors, printers, librarians, painters, engravers, furniture-makers, glass-blowers, etc., also bibliographies of American authors prior to 1850, with illustrations. Payment on acceptance at 1c a word and up; extra for photographs.

American Cricketer, 610 S. 2nd St., Philadelphia, Penna. Monthly; $2.50. Editor, A. J. Henry. Articles of 100 to 500 words on cricket, association football, golf and tennis; also verse relating to the same sports.

American Lawn Tennis, 461 Eighth Ave., New York. Fifteen numbers; $4. Editor, S. Wallis Merrihew. No fiction. Special articles, verse and humor, and anecdotes, but all must be highly specialized. The same applies to photographs. Pays on publication at ½c to 1c per word.

American Rifleman, Woodward Bldg., Washington, D. C. Monthly; $3. Editor

The Photoplay in its latest evolution

ıe Feature Photoplay

HENRY ALBERT PHILLIPS

THEORY: The feature photoplay—Utility of a standard form — Dividing the play into parts—Photodrama vs. pictures — Types of photoplay—Personality of plays—The art o f treatment. TECHNIQUE: The big idea—Plot and counterplot—Drama's converging lines—Life-giving motivation — Sequence, suspense and consequence—Coinci-, crisis and climax. PRACTISE: Value line—The working terms—Casting char-—Building by parts—The readable syn- DEMONSTRATION: The working-io—Several effective casts—An accepted sis—Scenarios that have been done.

th, 16 mo., uniform with THE AU-RS' HANDBOOK SERIES, 285 pp nid $2.

Writer's Monthly Springfield, Mass.

A Coupon Advertisement

r remittance enclosed, you may send me

IE PHOTOPLAY SYNOPSIS

By A. Van Buren Powell

$1.75 Postpaid

A book of 310 pages on practical photoplay writing.

The author is a professional playwright, formerly of The Vitagraph editorial staff.

He lets you in on his own processes in making an actual screen play.

Home Correspondence School
Springfield, Mass.

Clip and Send Today

A complete manual of instruction in the writing of the moving-picture play

Writing The Photoplay

J. BERG ESENWEIN
AND
ARTHUR LEEDS

The thoroughness of this treatise, which has been completely revised, will commend itself to anyone who desires to learn about the make-up of the modern photoplay. Subjects treated are: the photoplay script, its form and preparation; the title; synopsis and plot, cast of characters; the scenario; the scene-plot and its purpose; leaders and inserts; what you can, cannot and should not write; comedy; specimen scripts; and marketing.

$2.65

Mail to
THE HOME CORRESPONDENCE SCHOOL
Springfield, Mass.
I enclose $2.65 for "Writing the Photoplay".

.....

.....

L. J. Hathaway. Articles on rifle and shotgun marksmanship; big game hunting, up to 5000 words. Photographs. Pays 1c a word.

The National Magazine, 952 Dorchester Ave., Boston, Mass. Editor, Joe Mitchell Chappel, reports: "We have decided to use a small amount of fiction in our magazine, beginning with the April number. We will use one short-story of 2000 to 3000 words, and one serial story."

Mohawk Rug Retailer, Syracuse Bldg., Syracuse, N. Y. Every two months; free to retail rug salesmen. Editor, Ralph Richmond. Reports: "The purpose of this magazine is to educate retail floor covering salesmen on better selling methods and to 'professionalize' their work, i. e., to make them feel that the selling of floor coverings is a job worthy of their best efforts in every way. Articles which do this, and especially personality stories of successful rug salesmen who have made good records and achieved success or promotion, interestingly written, will be carefully reviewed. We can also use some good articles on window displays of domestic rugs and carpets, and salesmanship as applied to the woven floor covering field. We are not interested in articles pertaining to oriental rugs, linoleum, or any floor covering except woven domestic rugs and carpets. Stories should run from 1000 to 2000 words, and should be accompanied by photographs whenever possible. Manuscripts are reported on within two weeks, and payment made on publication."

The Dairyland Journal, 429 Broadway, Milwaukee, Wis. Monthly. Benjamin Fuelleman, Publisher. Reports: "We are in the market for articles of general interest to cheese and buttermakers, milk dealers, ice cream manufacturers and condensories. Articles telling of sales plans and interviews are acceptable. Photographs are also wanted. Payment is made on acceptance."

The Pennac News, Penn Athletic Club, Rittenhouse Square, Philadelphia, Penna. Editor, Harold L. McClinton. Reports: "Articles should be from 1000 to 1500 words, and should appeal primarily to men, although they need not be restricted to athletic subjects. There is no limitation as to subject matter. Articles or stories may be either serious or humorous. Photographs used to illustrate articles. A little poetry is used. Material reported on within a week, and payment made on acceptance, at the rate of 1½c to 3½c a word."

Photostory Book, 608 So. Dearborn St., Suite 2009, Chicago, Ill. Edwin J. Ryan, Publisher. Monthly, 20c; $2.00. Reports: "Use short-stories from 8000 to 12,000 words. Report in thirty days, and pay on publication."

Puzzler Magazine, M. P. Gould Company, Inc., 454 Fourth Ave., New York. Monthly. Editor, Edna Mayo. "This is a syndicated drugstore advertising vehicle, and we wish 1000 word stories of the inspirational type, suitable for boys and girls in their teens, as well as grown-ups. Humorous stories of pure fun can also be used. Payment is on acceptance at 1c a word. All stories should be sent to Miss Edna Mayo."

Aryan, 704 S. Washington Square, Philadelphia, Penn. Monthly, 10c; $1.00. Editor, Frank C. Massey. A literary magazine. Articles on general topics of the day, not more than 2000 words in length. Short-stories, poetry, jokes. Payment on publication.

Aviation Stories and Mechanics, 1841 Broadway, New York. Monthly, 25c; $3.00. Editor, H. D. Frazee. Short-stories and articles based on aviation up to 3000 words. Short fillers. Pays ½c to 1c a word on publication.

Brief Stories, 793 Drexel Bldg., Philadelphia, Penn. Monthly, 25c; $2.50. Editor, William H. Kofoed. Reports: "We use only air, war and western stories. Short-stories should run about 5000 words; novelettes not over 12,000 words, and novels not over 20,000 words. Concentrated action, pungent sentences, situations developed in a brief but forceful manner, character revealed through action—these are the things looked for in a script to be used in Brief Stories. Authentic backgrounds, reality in surroundings, and readableness

Writing the Popular Song

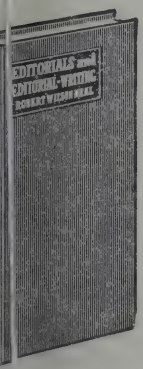
E. M. WICKES

his is *the only full and practical book on the* ject of writing the popular present-day ever written. The author writes familiar style, illuminating and readable deals with all the steps in con-ction so clearly that no one can fail to w him. In all, there are twenty-six chap- and a valuable appendix of reference er covering every possible detail, from ies to markets. "The book is a clear and tical treatment of how to write the lar song by one who knows from personal rience."—*Atlanta Constitution. Cloth, , uniform with THE WRITER'S LI-RY. 194 pages. Postpaid $1.50.*

The Writer's Monthly
Springfield, Mass.

---

why, what, and how of the editorial



Editorials and Editorial Writing

By Robert Wilson Neal, A.M.

Foreword by Henry J. Haskell, The Kansas City Star

Twelve chapters on the purpose, structure and management of the types of editorial; many analyzed examples; a large supplementary collection of repre-ti ve articles from varied sources, includ-l itish. Assignments for students, includ-dy of contents, typography, and make-Reproductions of editorial pages. A p on qualification and preparation for rofession. A division quoting ideals, s and practical suggestions from editors olishers.

th arge 8vo., gold lettering, 400pp., $3 postpaid

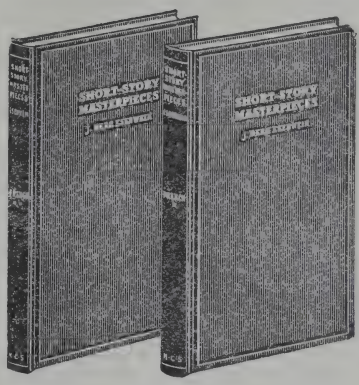
The Writer's Monthly
Springfield, Mass.

Short-Story Masterpieces

French and Russian

edited by

J. Berg Esenwein



To all who are interested in the short-story — that most popular literary form — we offer four charming volumes of French and Russian Masterpieces, with translations and illuminating biographical and interpretative essays and comprehensive general introductions — all by Dr. J. Berg Esenwein. These volumes will be followed by the short-story masterpieces of the Italian, German, British, American, and other literatures.

Probably no American critic has made a more careful study of the world's best short-stories or is better acquainted with fictional literature in general. In these little volumes we find him at his best. His introductions are marvels of compression and insight. Two distinctive features of these interpretative essays are the editor's clear discussions of the various types of short-story, and a series of story plots by the several authors. The short-story selections are typical of the best work of the great writers treated. They have been done into English in a manner which has caused them to lose none of their original charm.

CONTENTS

VOLUME I. FRENCH

General Introduction: The French Short-Story.
Essays: Francois Coppee and His work; Guy de Maupassant, Realist; Alphonse Daudet, Man and Artist. Prosper Merimee, Impersonal Analyst; Pierre Loti, Colorist.
Stories: The Substitute; Moonlight; The Pope's Mule; The Taking of the Redoubt; The Marriage to the Sea.

VOLUME II. FRENCH

Essays: The Many-Sided Balzac; Ludovic Halevy, Parisian; Andre Theuriet, Humanist; Theophile Gautier, Lover of Beauty; Anatole France, Former Man and New.
Stories: An Episode under the Terror. The Insurgent; La Bretonne; The Mummy's Foot; Juggler to Our Lady.

VOLUME III. RUSSIAN

General Introduction: The Russian Short-Story.
Essays: Pushkin and the New Era; Gogol, the First Russian Realist; Turgenev the Emancipator; Tolstoi, Artist and Preacher.
Stories: The Snow-Storm; The Cloak; The District Doctor; A Long Exile.

VOLUME IV. RUSSIAN

Essays: Dostoevski, Apostle to the Lowly; Korolenko, the Exile. Garshin, the Melancholiac; Chekhov, Recorder of Lost Illusions; Andreev, Apostle of the Terrible Gorki, the Bitter.
Stories: The Tree and the Wedding; The Old Bell-Ringer; Four Days; In Exile; Silence; Comrades.
Dainty volumes suitable for gifts; bound in blue cloth with gilt tops.
French Short-Story Masterpieces, two volumes, postpaid, $2.00.
Russian Short-Story Masterpieces, two volumes, postpaid, $2.00.

The Writer's Monthly
Springfield, Mass.

are, above all, necessary. Material reported on in two weeks, and payment made on the 20th of the month, at a rate of 1c to 2c a word. Stamped return envelope should be enclosed for return of manuscripts."

Current Science Review, Macomb, Miss. Weekly, 5c; $1.35. Editor, Robert C. Cook. Reports: "We use scientific articles of about 1200 words and shorter. These must be based on new scientific discoveries, and be written in a popular style. Pay on acceptance at 1c a word; scientific photographs, $2.00 each."

Extra Money, 500 N. Dearborn St., Chicago, Ill. Monthly, 10c; 50c. Editor, William Fleming French. "Uses business and other fiction, from 2000 to 3500 words; also special articles on salesmanship, ways of earning money in spare time, direct selling ideas, etc., with photographs if possible. Payment on acceptance, at the rate of 1½c to 5c a word, depending on quality."

Flying Aces, 120 W. 42nd St., New York. Monthly, 20c; $2. Editor, Harold Hersey. Aviation short-stories. Nine short-stories of the action type, dealing with air conflicts, air gangsters and aces in the Great War, in each issue; one complete air novelette, and one air serial kept running.

Film Fun, 97 Fifth Ave., New York. Monthly, 20c; $2.00. Editor, Curtis Mitchell. No fiction. Jokes and quips; witty verse; short text. Use short humorous material of all types as long as it is simple, youthful and not sophisticated. Need two and three line jokes to be used with illustrations and photographs; one line wisecracks to be used under single figure photographs; also short text, not about the movies; short verse with a good swing and a surprise ending. Want pure fun inclined toward slapstick rather than toward irony or sarcasm. Payment on acceptance; jokes and quips, $1.50 up; text, 3c a word; verse, 50c a line.

Motion Picture Magazine, 1501 Broadway, New York. Monthly, 25c; $2.50. Use special feature articles of 500 to 3000 words on motion picture subjects interesting to the general public. Payment on acceptance at 5c a word.

Movie Makers, 105 W. 40th St., New York. Monthly, 25c; $3.00. Editor, J. B. Carrigan. Articles of 1000 to 1500 words on practical ideas about the making of amateur motion pictures. No verse. Payment, 1c to 2c a word.

Movie Romances, 500 N. Dearborn St., Chicago, Ill. Monthly; 50c. Editor, William Fleming French. Stories of adventure, romance, humor, with movie background; also special articles to interest movie fans. Payment on acceptance at 1½c to 5c a word.

DISCONTINUED

American Jr. of Physiological Optics, Southbridge, Mass.

Beau, New York.

Ben Franklin & Western Printing, Chicago

The Buccaneer, Dallas, Texas.

Echo, Denver, Colo.

English Journal, Chicago.

Everyland, Beverly, Mass.

Farmers' Guide, Gardenvale, Canada.

Garden, London, England.

Housewares, New York.

Hostess, New York.

How, New York.

Intercollegiate World, Baltimore, Md.

Le Bon Ton, New York.

Magazine Advertiser, New York.

Medical Pickwick, St. Louis, Mo.

Modern Public Bldg., Milwaukee, Wis.

Modern Science, London, England.

Office Management, Boston.

Outdoor Stories, New York.

Poet and Philosopher Magazine, New York.

Price Current-Grain Reporter, Chicago. Now Grain World.

Real Life Stories, New York.

The Reviewer, Chapel Hill, N. C.

The Silver Screen, Chicago.

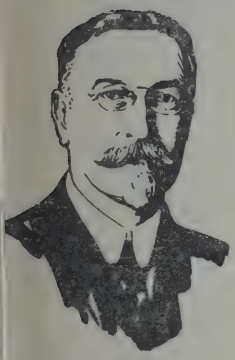
Southern Merchant, Atlanta, Ga.

Tobacco Worker, Louisville, Ky.

Western Druggist, Chicago.

Training for Authorship

How to write, what to write, and where to sell



DR. ESENWEIN

Cultivate your mind. Develop your literary gifts. Master the art of self-expression. Make your spare time profitable. Turn your ideas into dollars.

Courses in Short-Story Writing, Versification, Journalism, Play Writing, Oral Story Telling, etc., all taught personally by Dr. J. Berg Esenwein, for many years editor of Lippincott's Magazine, and a staff of literary experts. Constructive criticism. Frank, honest, helpful advice. Real teaching.

One pupil has received over $5000 for work written mostly in pare time. A physically handicapped student has written a successful novel for young girls. Another student received over 1000 before completing her first course.

There is no other institution or agency doing so much for writers, young or old. The universities recognize this, for over one undred members of the English faculties of higher institutions re studying in our Literary Department. The editors recognize , for they are constantly recommending our courses. Students hemselves recognize it for they are eager to tell what this train-ng has done for them.

We publish **The Writer's Library** of thirteen volumes (descriptive pamphlet on request). We publish **The Writer's Monthly** so. Besides our teaching service, we offer a manuscript criticism service open to students and non-students. Write for particulars. 150-page catalogue free, and full information regarding courses and prices.

Please address

The Home Correspondence School

Established 1897 Dept. W., Springfield, Mass. Incorporated 1904

Sock Him!—Author—"I have been trying to think of a word for two weeks."

Friend—"How about fortnight?"—Tid Bits.

Out-of-Date—Writer: What's wrong with having the hero and heroine finally marry?

Editor: Don't you know the public doesn't want sad endings?—College Humor.

Certainly!—The caller was young and charming. "If you wish," said the young man at the desk, "I'll have your poem submitted to the editor." "No," she answered positively; "I'll read it aloud to him. I prefer to have the editor submitted to the poem."—Boston Transcript.

Asked and Answered.—The would-be poet had once again presented himself in the editorial offices of a certain daily.

The editor looked up and waved him away angrily.

"No more from you!" he cried. "I shan't use any of your stuff for a very long time!"

His contributor was hurt.

"I didn't wish to sell you any more of my poetry," he retorted proudly. "All I want to know is whether any of your readers have said anything about it."

"They have," scowled the other. "Several persons of the same name as yourself have had notices inserted denying any relationship with the author of the poems."—Answers, London.

Judged by Swear Words—Overheard on Broadway: "Tell me what swear words you've heard lately, and I'll tell you what plays you've seen."—Detroit News.

The Last Resort—Desperate Writer—"I'm going to walk over to the graveyard to look for a plot."—A. H. W.

A Mere Outline—I've been called a poet, a journalist, a story-writer, and a reporter. But I never felt so funny as I did one day when a young girl spoke of me as a "scenario."—David Ferris Kirby.

Generally Doesn't—"Whatcha doing?"
"Writing a poem."
"Yeh? What's the subject matter?"
"It doesn't."—Annapolis Log.

The News-Dealer Moralizes—Your Vanity Fair lady furnishes the Town Topics for days and days. Since you have been to College Humor and Snappy Stories are to you "the Life." I Judge you have many Tales of Temptation to relate, but do not tell your Sweetheart Stories if you wish to do Good Housekeeping one of these days. Such Liberty from a Cosmopolitan standpoint may seem all right, but if you ask any Country Gentleman to hold the Mirror up to Life for you, you will find that the True Story lies in Children, and Better Homes and Gardens. A good American with System is fine enough to be any Woman's Home Companion till the end of Time.—Genevieve Morrison.

25c *the copy*

A JOURNAL FOR ALL WHO WRITE

$3.00 *the year*

The Writer's Monthly

FEBRUARY, 1929

Originality in "Westerns"

Dollars in the Air

The Shopping Column

What Poetry Editors Want

Articles for Young People

Hints on Trade Paper Writing

Departments *Markets* *Contests*

The Home Correspondence School
Springfield, Mass.

The Writer's Monthly

A Journal for All Who Write

Vol. XXXIII February, 1929 No. 2

Things to Do in Trade Paper Writing—Grady Triplett 99
Dollars in the Air—Jean McMichael 105
What Poetry Editors Want—Ralph Cheyney 106
The Shopping Column—Ruth Thomas Cassidy 109
Takes More Nerve—Pearle E. Botsford 112
Informational Articles for Young People—Grace H. Davis 115
Originality in Westerns—August Lenniger 118
Inspiration (Poem)—Julia Boynton Green 122
Antiquarian Aphorisms—B. W. Price 123
Bermudian Expressions—Alice Long Black 124
Time to Write—Regina J. Woody 126
From the Brown Owl's Oak 130
The Best Things from Printland 136
The Editor Has a Notion 148
Word Page 152
Experience Meeting 154
When the Writer Reads 160
Editorial 162
H. C. S. Folks 164
Smile Corner 166
Where to Sell 168
Answers to Inquiries 190

Published monthly by THE HOME CORRESPONDENCE SCHOOL, Myrick Building, Springfield, Mass.

Edited by J. BERG ESENWEIN

Copyright, 1929, by The Home Correspondence School. ALL RIGHTS RESERVED.

Entered at Springfield, Massachusetts, Post Office as Second Class Mail Matter

PRICE 25 CENTS A COPY : : : : $3.00 A YEAR

CANADA, $3.25; FOREIGN, $3.50

February, 1929 Volume XXXIII, No. 2

The Writer's Monthly

Things to Do in Trade Paper Writing

Grady Triplett

The Editor of Three Specialized Oil Journals Writes Authoritatively on a Subject of Great Importance

AS AN EDITOR a man learns much about writing. Passing judgment on manuscripts requires study from a different viewpoint than that of a writer. The gaining of such knowledge of writing may be called a by-product of editing.

Some years of trade-paper editing have answered many questions that arose during a similar period of free-lance writing for trade papers. Those questions may be put into one query: "Why didn't that one stick?"

That inquiry was seldom audible; never written; for the wolf never roamed far enough from the door to permit the questioning of editorial judgment. Many times, however, the return of a manuscript did not alter my opinion that the effort had some merit. Since then, knowledge gained through editing has further substantiated my opinion that some of those rejected manuscripts did have merit. And I finally decided that though they were built of good material the construction was not as good as the material.

Free-lance writing was with me a profitable venture in both remuneration and in promotion. Still, my ratio of returned manuscripts was too high to be satisfactory. My experience in editing, and expressions from other editors, as well as from writers, convinces me that trade-paper writers as a class are still laboring to no profit in too many instances.

There can be little regret to an

editor when he rejects a manuscript of no merit. But there is material loss to both the editor and the writer when an article is returned for lack of the proper handling of good material. Many manuscripts that draw rejection slips betray the fact that only lack of knowledge on the part of the writer is responsible for the rejection. Given another setting, a different background or a changed viewpoint, the material would be acceptable.

In this both editors and writers have a common problem. The publications need an increasing amount of high-class material and writers need to sell a higher ratio of output. So if anything can be done to reduce the percentage of rejections it will produce a double benefit. It is in the hope that my experience in editing will help to reduce this percentage that I have produced this highly personal article. Writers have certain faults to correct; editors are at fault on some scores; help is needed at both ends.

In my opinion writers have two sets of faults! There are practices they should adopt; there are others they should stop. This first article will deal with the positive side of suggestions to writers. A second will take up the negative side.

It is not the purpose here to pick out specific instances of faults in writers, but only the common types of mistakes will be set forth. First among these, in my experience, is lack of understanding of business fundamentals. Writers should learn more about the foundation practices of business.

Two buildings, side by side, will differ in architecture. To the eye they are different. But if the buildings are of similar dimensions and weight, their foundations will be so much alike that difference here will be scant. Likewise a shoe store and a gasoline service station, side by side, will have vastly different methods of selling merchandise. Yet each must rely on fundamentals that are identical.

An experience of my own will illustrate how the lack of an understanding of the fundamentals of business will result in failure to sell, or rather failure even to write an article.

Once I learned of an automobile dealer who did not accept used automobiles as part payment for new automobiles. Any trade-paper writer will recognize the selling chances of such a method, properly presented. The dealer spoke somewhat after this fashion before going into his method:

"In ordinary circumstances, an automobile salesman is forced to be a buyer of merchandise rather than a seller. Before he can make proper presentation of his product, he will be asked about accepting a used automobile as part of the transaction. Immediately the salesman becomes a buyer. He is on the defensive instead of on the offensive."

There was much more to what he said on that subject, and it made a slight impression upon me, but not sufficient to prompt any effort to write an interview. That man was dealing with a fundamental of selling, which is that a salesman should be able to determine the price of his merchandise and that he should present his proposition on the offensive.

The dealer then outlined his method, which consisted of inducing the owner of the used automobile to leave it with the dealer for sale. The owner set his own price on the used automobile. When it did not move at that price, he was willing to reduce it. The method was written up and the article sold promptly for a satisfactory figure.

But that man had a message which deserved being printed in some publication of wider distribution than the automobile paper to which I sent it. However, my failure to recognize a fundamental principle of selling prevented my writing it, or even attempting it. Given that material now, I am convinced I could prepare something that would bring a check of fair size.

Recently several of the large oil concerns have been selling retail service stations to individual merchants. Several writers have written articles on that. One bore the caption, "Victory for The Independents." Each has been written in that vein. The whole situation has been seen in that light.

It so happens that this trend in ownership of service stations does not spell any "Victory for The Independents." Any writer versed in the fundamentals of business could soon dig out the fact that some of these larger oil companies are getting rid of service stations because the executives believe they own too many. The whole trend gets down to the concrete pillars that underlie the business of retail selling. But so far no writer has dug down to that concrete.

A practice in the petroleum industry is to give away a quantity of lubricating oil with each purchase of gasoline on the opening day of a service station. It has become a nuisance. Several concerns have stopped the practice. Others never started it. But free-lance writers seldom fail to get these facts out of the opening of a new service station and write articles around the facts.

The practice violates one of the fundamentals of selling—profit. So far no free-lance writer ever has dealt with the subject on that score. Any writer could prepare an acceptable article by gathering facts from some concern that had stopped this practice.

A word common to business is "turn-over." Writers use it frequently. It would be interesting to give identical figures to ten writers and have each calculate turn-over. The chances are that ten different answers would be given. Ten editors and ten merchants might prove equally as ignorant as ten writers. But any writer can learn what turn-over is by going to a good accountant. He can calculate turn-over and so explain it that a writer will never forget the correct definition of the term.

Numerous instances might be given to show how writers lack knowledge of business fundamentals. The writers who have followed this article thus far are doubtless asking the question:

"What are we going to do about it?"

It is a question that must be answered individually. Any writer can do a great deal about it. What the accountant can do in regard to turn-over can be matched in scores

of instances, if writers will seek knowledge of business fundamentals.

For the writer, perhaps the best source of this knowledge is from books. The large publishing houses are printing hundreds of business books each year. It is not necessary to read all, of course; a half dozen of the proper type will give a writer plenty of knowledge of business fundamentals. Aside from that, these books also will suggest so many possible articles that the investment will be one of the best a writer can make.

Any writer will be surprised if he will inquire of business men as to the value of correspondence courses in certain businesses. If the executives of a bank or a wholesale establishment consider it a good investment to study through correspondence and have the employes make similar study, a writer should find it profitable likewise.

After learning the fundamentals of all business, the next step for the writer is to learn the peculiarities of each class of business. This may be classed as a study of the architecture of business. Selling hardware differs from selling ice cream.

The amount of gasoline delivered from a bulk-storage plant to a retail service station is known as a "dump." Doubtless there are terms to designate similar deliveries in other lines of selling. When a writer learns the peculiarities of a business, he is fitted to talk the language of that business. The word "dump" has lost its quotation marks in the field of selling petroleum.

It is little things like proper words in the proper place that give a manuscript a true ring. When the architecture of any business is known, words written about the business will convince an editor that the man at the typewriter knew what he was about when he gathered material.

Knowledge of this latter kind is not to be gained out of books. It must come from observation and from asking questions. Any merchant in giving information about his business methods will use the words common to his business. The writer will do well to ask questions until he understands the vernacular of that business.

It is seldom that anything is written to guide writers without some mention of the importance of the value of knowing the policy of each magazine. The condition still exists. Writers do not make sufficient study of markets. Each publication should be studied for its individuality.

Editors have hobbies, whims, aversions and even enthusiasms. These and other causes result in magazine policies. When a manuscript runs counter to magazine policy rejection is the answer. The effort may be built of good material and it may be properly built, but if it is not built especially for the magazine in question, rejection is probable.

Learning magazine policy is no trivial matter. Often it is difficult. Much of it must be learned by experience, part of which is the rejection slip. But I am convinced that writers are lax about learning even when an effort is made to teach this policy. An experience within my own organization will illustrate this.

More than a year ago a plan was devised for enlisting the aid of free-

lance writers in our publication that goes to the selling branch of the petroleum industry. A book was printed, outlining editorial needs. The petroleum industry has three chief divisions: producing crude oil, manufacturing it into finished products and selling these finished products.

This one publication, The Petroleum Marketer, has a circulation within the third division of the petroleum industry. There are in addition three classes of selling agencies in this third division: There is the integrated oil company, which sells its own products through its own retail outlets; the jobber buys finished products from some refining concerns and sells through his own chain of retail stations; and then there is the individual merchant of gasoline, having just one retail station. That book gave much detail on these three selling agencies.

More than 400 of those books were distributed. But if any writer ever made a study of that book, his work failed to show in his manuscripts!

Once some trade-paper material was wanted from jobbers only. Letters were sent to those having received the book, and these letters were explicit to the effect that the material must come from petroleum jobbers. But the response from writers not only included integrated oil companies and individual merchants, it even jumped outside the selling division of the industry and included producers of crude oil and refiners of oil.

That book was explicit to the effect that our magazine policy was fixed on calling the man at a filling station a "salesman" instead of an "attendant." But very few readers of that book ever have adopted the word that is *policy*. Many other matters that were fixed as policy have never had any response from writers.

Results from that whole effort to coach trade-paper writers have been such that it seems only just to conclude that a writer will not take heed when an effort is made to give him information as to magazine policy.

Editors are human, even down to their pet words, and writers have many opportunities to learn these peculiarities. Those who learn will write the acceptable manuscripts. Any magazine that deserves the work of an ambitious writer will reveal some of these distinguish-marks. The pages of good magazines deserve study for that reason.

Correspondence with editors is another method of learning magazine policy. The editors who read and then answer letters are the ones worth working for. Almost any editor would rather have no letter accompany a manuscript than to have one of those stilted messages which are all too numerous. I have in mind one writer who evidently has a form letter for his manuscripts. So many of them have come to my desk that I fear they are an obstacle to the work of that writer.

Trade-paper articles should, in my judgment, be confined to one subject. Lack of that requirement is perhaps the most common fault found in the work of free-lance writers.

Imagine a man, fond of strawberry shortcake, who on eating but half

his portion of that delicacy finds a dish of prunes before him. His reaction will be but little different from that of the editor who becomes engrossed in an article dealing with a successful method of extending credit and making collections, only to have this end abruptly against a paragraph dealing with how to clean concrete floors.

There is a psychological reason for having but one subject for any one article. The human mind is a single-track affair. It learns best by attempting one lesson and completing it. When two subjects are put in a single trade-paper manuscript, one topic will detract from the other.

The writer himself has a reason for holding to one subject. If he has two that are good, he can sell two manuscripts instead of one, and he should receive more money for the two than for one.

Another thing writers should do is provide an *object* for each manuscript. The subject is not enough. In handling the subject matter, the writer should have a purpose. While he may not be allowed expression of his opinions, he can by proper arrangement of his material write to a purpose. That is the object.

These last two considerations lead to the matter of form in writing. Form may not be as important in trade-paper work as it is for magazines of higher classification. But it takes form to give any effort purpose.

It is not possible to give a formula for trade-paper manuscripts. But they can be compared with a fiction plot. They should have three parts —the problem, the solution and the result. A merchant has a problem of unsold merchandise, or a problem of excessive delivery costs. When he devises a plan to overcome either, a good article is in prospect. When his solution brings favorable results, a high-class article is assured.

Then comes its writing. Style depends on the man. But he should get those divisions into his manuscript. He may take them normally, giving problem, method of solution and then result. He may work backward. He may begin in the middle.

However a trade paper article may be written, it should meet this test —that it so present a subject that a reader may understand it well enough to adapt it to his business.

Whenever that type of a manuscript comes to an editor's desk, it will never see the mail bag again.

Waiting for inspiration, is the shortest road to the poorhouse. Shakespeare was the hardest-working writer who ever lived. Genius is far removed from the writing of books,—unless you define genius as an infinite capacity for taking pains. Shakespeare's masterpieces were only evolved at the price of blood and sweat, of fasting and abstinence, of cursing and praying, of a concentration so close as to be awful. That price has to be paid for the creation of any work of art, whether it be the building of Westminster Abbey, the painting of a Turner canvas, the sculpture of a Rodin, or the writing of any one of the immortals.—A. HAMILTON GIBBS, "The Fiction About Writing Fiction".

Dollars in the Air

Jean McMichael

Some Definite Opportunities That Grow Out of the Message of the Wireless

LET YOUR radio capture those worthwhile dollars that are floating in the air, those excellent ideas that are waiting to be turned into dollars. In other words, tune in, then cash in, for there are many articles, stories and poems that can be written up after some concentrated time spent beside one's radio.

For example: Do not overlook all local contests announced over your radio, contests in which there is less competition on account of their not being of a universal character.

Not long ago I tuned in on one of the well known stations in my city in time to hear the announcement of a prize competition in connection with the station's first anniversary. Prizes were offered for slogans and comments upon the different firms broadcasting.

A few moments thought suggested a slogan, and the slogan suggested a poem, which was awarded the first prize offered for this particular firm's orchestra.

I found, too, that the prize was not the only reward that I received, for my slogan and poem were broadcast over the radio and the orchestra played three numbers especially for me, thus I received valuable publicity as well as the prize. Contests of this nature are announced only over one's radio, as a rule, not through the press, thus one must tune in to cash in.

Sermons and addresses are another source for ideas, parts of which may be turned into stories or articles. For instance, not long ago I heard a sermon on one of our famous hymn writers in which an interesting point was touched upon, namely the fact that this hymn writer was the author of six of our best known hymns. By weaving these facts into a short-story I was able to sell the finished product readily to a Sunday-school paper.

Even if certain facts are not written up immediately, it does not take an author long to recognize valuable tips that are worth filing away for future use.

Last, but I hope not least, this article is the outcome of my tuning in, for if I had never realized how many dollars were waiting to be taken from the air, this manuscript would never have seen the light of day, therefore fellow workers, tune in and then cash in on the dollars in the air.

What Poetry Editors Want

Ralph Cheyney

Illustrated by What They Usually Get, as Disclosed by the Co-Editor of "Contemporary Verse."

SIT DOWN with me behind the editorial desk of a poetry magazine and let us decide which poems to accept from the tower of envelopes the postman has just brought us. Several ideas may be gained in this way which will be of value to us when we cease functioning as editors and assume the rôle of contributors. If this were the sanctum of a newspaper or a more popular magazine we should not have to worry over that bill from the printer which tops the pile, but otherwise our task would be much the same. Of course, if ours were a magazine for women, we should be even less likely to accept a poem on the joys of smoking. Or, in fact, perish the thought of any such possibility! But aside from that task of daily diplomacy, conjuring up an image of Mrs, Miss or Mr. Typical Reader and picturing the image's approval or disapproval as we read each poem, and aside from that feat of imagination, transporting ourselves several months in advance and reading the poem, say, as if the sky were white with snow though the mercury threatens to jump out of the thermometer, all poetry editors must winnow their acres of chaff for the few golden grains in much the same way.

What is in the mail? We slit the first envelope with the never completely vanquished hope that here or elsewhere in the pile we shall find a great poem or the work of a new genius. The envelope contains a pencil script the first line of which discourages us from further deciphering. Inveterate explorers, we go on in the hope that the next poem will reveal to us a new Pacific of the spirit. Instead, it proves to be a muddy pool without a reflection and conveying to the editor only the emotion of wonder as to what it means and why it was written. The next envelope is fat, too fat. Has the poet written his autobiography? Does he think we're book publishers? Three or four poems at a time are all right, but we can't help feeling a little irritated when more are dumped on us in one fell swoop—or, at least, suspicious that the author has a hard time disposing of his wares and writes too easily to write well. An examination proves us to be right; for here are

only the faint echoes of poets who now live but in echoes. Don't you already begin to feel a cooling of that fine prospectors' glow?

"Ah me, how doth thy Spirit night unloose?" the poem in the next envelope inquires. Thinking for some reason of cats, we are not disposed to answer, for interjections, words not used in cultured conversation today, the use of the intimate pronoun except when addressing Deity (and preferably not even then), undue capitalization, and the wrenching of words out of their natural, logical sequence, are all excellent reasons for not accepting a poem. It is such artificial substitutes for speech as these that makes that possibly mythical personage, the Man in the Street, think "poetry" a synonym for "nonsense". He is partly right. Such verse usually is. If the author had had anything new that he really wanted to say, he would have said it, probably, as simply, clearly and straightforwardly as he could. If he felt it passionately enough, his utterance would have grown of its own accord more rhythmic than prose permits and would have soared into song. But it would not have taken on these trappings of a by-gone day.

Good! Here is a poem that meets Milton's requirement that poetry be simple, sensuous and passionate. It is a nature poem. As you read it, don't you smell the flowers as well as watch them curtsey in the breeze and see birds' throats swell as well as hear their matins? So few poets exercise their senses other than sight and hearing, and so few use even their eyes and ears alertly, that this poem is refreshing. Assuredly, it will appear in print. Unfortunately, however, we already have in our files an over-proportion of nature poems. They are popular, but most people and, presumably, most poets live in the city and we wish they would write more poems about city subjects. Have skyscrapers (the very word is a poem!) and electric lights that stud the night, bridges and even the hurtling L no beauty and no romance? Yet you will find undoubtedly that fully a third of this pile consists of "nature" poems.

"Fair flowers beckon o'er the lea" is the next first line in the next poem that strikes our eyes. Have you ever heard of an unfair flower? Ask the next man you meet whether he knows that "fair" means "pretty". Ask him, too, what a lea is. We know. Probably so do our readers. But if we were editing a general magazine we wouldn't take the chance. As it is, we don't. The "pathetic" fallacy—or imputing a human emotion or action to something incapable of it—is another reason for sending a poem back to its parent. And when will poets get o'er saying "o'er"!

The next poem celebrates death. It tells quite touchingly of the death of a loved one. Quite likely you will be moved by

it enough to want to lay it aside for publication. But by the time you have reached the middle of the pile and read half a dozen that differ from it chiefly in the name attached, your appetite for poems on death will have been dulled. By the time you reach the bottom of the pile and read at least a dozen in all, you will be tempted to wish that the poets had died at the same time as their loved ones! Poetry resides, of course, in the poet, not in the subject. But even a good poem on death is seldom pleasant reading for an editor or for those to whose tastes he must cater. Is not birth as worthy a subject? Yet for every fifteen poems on death only one seems to be written on birth.

Here is a poem by an author who seems to have neglected one of the most important rules in writing poetry: WRITE ALOUD. Otherwise, he would have noted that "love" and "move" rhyme to the eye, but not to the ear. Poets should offer a thousand dollars' reward to anyone who discovers a new rhyme for this word of which they are so fond.

An editor is often tempted to think that all the beauty Swinburne gave the world so lavishly will never atone for the monstrosities which those who follow him slavishly—and they are legion—send to his desk. The next poem (?) is a masterpiece of *alliterature,* a word we have coined for poems so glaringly alliterative that it seems as if the author had applied specialization to his vocabulary and read only those parts of the dictionary devoted to his favorite letters.

Sociological and psychic connotations worthy of a special article may pertain to the theme of the next poem, a theme or note you find surprisingly often when you sit behind an editor's desk. This note is tragic in its implications though often undeliberately humorous in its manifestations. It is the note of love-starvation which prompts its author to picture some inanimate object or element as a lover—a case to which the phrase "pathetic fallacy" seems only too applicable. In this poem it is the wind; in others we have known lover-like qualities to be ascribed to lakes, fog, and even beds and, in one instance, a chair!

Is there nothing in the pile you would advise our accepting? It would be odd if there were not, for each month brings us in many more stirring and significant poems than space permits our accepting, and fellow editors proclaim the same experience. "Yes, here is a capital poem", you say? We agree. It conveys an idea that would be worth publishing even if it were presented in bald prose, yet the idea is subordinate to the passion out of which the poem welled as naturally as bird song from a bird's throat, and subordinate to the emotion it rouses in the reader. Its imagery makes it graphic, yet the smoothness of its rhythm and of the sounds which compose it charm

the ear. It sings in the language of today of the themes of today, yet it implies the beauty that lies beyond time and space. Every reader would understand it, yet none but would be moved by it to new adventures of the spirit. However many poems may compete for space, poems like this are sure of grateful acceptance by editors who count their discovery the richest of rewards.

The Shopping Column

Ruth Thomas Cassidy

A Highly Specialized Field that Invites only the Energetic and the Well Qualified

THE WOULD BE woman magazine writer who is also mother and homemaker has some problems all her own. I am one of the number. About a year ago I found myself possessed of a husband and three small youngsters and yet obsessed with an urge to get back to the typewriter. Before my marriage eight years earlier I had served a brief apprenticeship in the editorial department of a newspaper, and the writing urge has always been in me.

An article on free lancing for the trade papers, which appeared early in 1928 in THE WRITER'S MONTHLY, made me realize the possibilities for such work in my own neighborhood. After a few weeks of the triple role of mother, housekeeper and trade paper writer I decided that I was attempting too much, and yet I was loath to give up the new work, which was enjoyable and fairly remunerative.

I decided that what I needed was a maid, or at least a part-time helper, but family finances did not warrant employing such aid unless I could add to my uncertain trade magazine income in some other way.

The solution to my problem came to me quite by chance. A friend of mine has a small but exceedingly prosperous millinery shop. In getting material for a trade-paper article about her store I found that instead of advertising in a haphazard way as most small city merchants do she followed a definite plan. Experience had taught her that an "ad" run on the woman's page of the local newspapers and written in a catchy style was twice as effective for her purpose as any other form of advertising.

Now I did not know anything about advertising, but I began studying the advertisements in our local papers and in the big magazines and I soon found that some advertisements appealed powerfully to me while others did not attract my attention at all. The "ads" with the human appeal were the ones I paused to read. In the

newspapers I found it true that advertisements on the woman's page were far more likely to strike my eye than those appearing elsewhere.

With only this scanty information I went to the editor of our leading newspaper and asked him to sell me a column of space every Friday to run the full length of the left hand side of the "lead" society page. I explained that I expected to re-sell this space to about a dozen small advertisers and conduct a shopping column. He was skeptical but agreed to let me try out my plan, and the following Friday the first of my "Shopping Shortogram" columns appeared.

As I said, I am not an advertising expert, but I do know what appeals to the woman shopper and I can write about it in a breezy, semi-news style. From the very first week the column took well and I am now considering running it two days a week. Our city has a population of less than 25,000. In a larger place it might easily be made a daily feature.

My method is simple. I first went through the telephone and city directories and selected a list of potential advertisers. Next I spent a day window shopping and going through several retail stores taking notes. Then I wrote a column featuring about a dozen of the more up-to-date firms. The paper set this column up for me free of charge, and using it as a sample I set out timidly to sell. It was hard work for me the first week, but experience improved my technique. I do not make any extravagant claims for my service but stress the fact that it is written in news style and played up in a prominent position. I also say that while my rate is higher than the usual space rate I give a high type of service writing copy, reading proof and so relieving my advertisers of every worry.

I do not pretend to get the attention of men readers, though many men tell me they do read and enjoy my column. I frankly say that I am writing for women and that women do most of the buying today. I make advertisements in my column specific and frequently give the prices of goods advertised.

Every retail merchant is a prospect for my column, but I confine myself to the better class of business houses. Among my regular repeat customers are the local Business College, the largest bakery in the city, a dry goods store, two movie theatres, three restaurants, a hardware store, a typewriter agency, a wall paper store, two millinery shops, a creamery, a beauty parlor, a barber shop, a shoe store and a dry cleaning establishment. My policy is to run but one advertisement of a certain line of business at a time. This gives my column greater variety and does away with complaints I might have from competing merchants.

Since everybody cannot be at the top of the column I am careful to alternate. Most of my customers order for three weeks. I plan to have each man's ad at the top of the column once, in the middle once and once at the bottom.

I not only do my own selling but

my own collecting also. My system is simple. Advertisers ordering one advertisement pay me at the rate of 15 cents a line upon publication. Advertisers ordering three or more advertisements get a rate of 12½ cents a line. Most of them prefer this arrangement and it facilitates filling my column. I pay $10 for it and sell it for $20 or more. Since I can do the entire job of writing, selling and collecting in two days time or less, I average at least $5 a day for my work—a modest figure, but this steady income pays for an efficient helper and gives me time for other more lucrative writing.

In writing the copy I use either my own ideas or the suggestions of the advertiser. Bills are presented and paid weekly and I have not had a single bad account.

There is undoubtedly a knack about selling, but the knack is tact—the gift of knowing when to be persistent and when to take the first "no" for an answer. Business people are human. They appreciate an intelligent interest in their business and its problems. If you can make a person feel that your advertising efforts are really in his behalf and not just to make money for the paper and yourself then he becomes your friend and a steady space buyer.

Another thing to remember is to time your visits so as to interrupt business routine as little as possible. A retail merchant usually has the most time to spare in the morning or early afternoon the first part of the week. On the other hand, a bakery executive or a school head is likely to be less busy later in the day. Catch a man when he is not pressed with work and your chances of selling are more than doubled.

As for the writing of the copy, an advertising column is like every special column. Its success depends upon the life you give it by putting something of your own personality into it. The more intimate and chatty your style the more readable it is.

To illustrate, here is the copy for the first of a series of advertisements I am running for a big portrait studio: "Ever since the Mound Photograph Studio was opened in the Masonic Temple I simply have to allow myself at least an extra five minutes every time I pass that way. I spend the time admiring the beautiful child portraits in the window. If your children look rosy and healthy as mine do at the end of the vacation season you surely will plan to immortalize their sturdiness. Have those Christmas photographs taken now before the fall rush of household activities and while the youngsters are looking their best. The studio is on the second floor. It's open every Tuesday and Wednesday. Cleveland phone, Garfield 2495. Local phone, Main 1210-J."

Takes More Nerve

Pearle E. Botsford

How One Author Has Capitalized Her Camping Tours and Paid for them—Plus.

A GROUP of young writers met one evening a short time ago. One wrote detective stories, one love stories, and the others "confessionals." The cry of them all seemed to be the same—the fear of getting into a rut, or of being "written out."

Every writer, it is my belief, reaches this stage at some time or another, but it is a no more valid one, this fear of being written out, than for the brook that dried up in August to fear that it would not run full again in the spring. Stale—yes; and in a rut—yes; but run out? Nonsense!

The best cure for this state of mind is to get away, and I can imagine the howls of protest at such advice, especially from housekeeper writers. Still, it bears repeating. If one has nerve as well as faith in herself, she can do it.

I know all about the high costs of living and of travelling, the expense of raising children, how hard it is to get away, all about keeping a house in order (a never-less-than-eight room house, either), the importance of meals on time—still, all this does not keep me home, and it is my method which is now being aired so as to help others.

The Fall I started writing in earnest followed a jobless period for the head of the house that lasted months.

There were prospects for Fall, but Fall was six weeks away, and the fear of the wolf at the door seemed to destroy what little plotting ability I possessed. It all meant that if I was to write, we must get away entirely from the ever-present worry, into new fields.

There was a small car, and part of our capital was invested in camping equipment, and with a small line of auto accessories we started out and toured Indiana. For six weeks, away from our worries, with sales enough for gasoline and food—and stamps—we wandered over the state, returning to the new job with splendid health, and a note book full of new ideas.

The next year we set forth for a two weeks' trip which started at Cleveland and took in Niagara Falls, went down through Pennsylvania and West Virginia and back to Dayton. We started out, four of us, with seventy five dollars, and spent sixty-five of it on the trip, not sleeping indoors a single night.

These two trips have given me

camping experience, tourist camp lore and new scenery enough to repay the original cost many times.

In the spring the man of the family had to go south for his firm —it was at the crest of the flood and the family scribbler felt stale and wanted to go along. But the family exchequer was low, after coal-buying, house-refurnishing and keeping two high school students well dressed, lunched and school-booked.

Fortunately both credit and nerve were good, so we borrowed from the bank the necessary money, a hundred dollars, and set forth.

Every writer knows what a solid week spent in the heart of the old French Quarter, the Vieux Carré of New Orleans, would mean to them, especially when a kindly Creole gentleman, with a studio in the Quarter, acted as guide.

Home after two weeks in other southern cities, to find that my share of the trip had not exceeded the borrowed money. Three weeks from the day I wrote and mailed the first tale of the Quarter a check came back for a hundred dollars. Another check for fifty followed from a cent-a-word magazine, then a hundred and twelve dollars from still another magazine. Last month another hundred came for a story of the bayou country which we also explored while South. There are several more stories out to two-cents-a-word magazines that I feel are as salable as those already sold.

The only young people's story written of that locality brought a check from its first trip out. The notebook still bulges with ideas.

Next year we expect to have "nerve enough" to take the Mardi Gras boat to New Orleans. It is a slow, lazy trip down river, taking two weeks, with four days out of that time in New Orleans, sleeping and eating on board during your stay there. Can you see the great possibilities of a trip like that?

The first trip we took into northern Michigan slashings was on the rent money, but the checks from girls' stories written around that locality sends us back each year to the same log cabin without the landlord's paying for the trip.

Of course if one exchanges bridge parties and dancing at home for the same thing at resorts you may be "all in the red" on your expenses. If you pick some new place for your jaunt the plots fairly beg you to see them.

Every so often, on feeling mentally jaded, I take portable typewriter and travelling bag and accompany "himself" on some trip that will promise to be in new country. Sometimes we take the auto tent and sleep out. I have spent days in camp in the foothills and made friends with the women there, the long, lean, brown hill people in their inevitable sunbonnets. I could point out the location of half a dozen "moon" stills. I know a certain rock where a five dollar bill weighted with a stone is perfectly safe until a jug takes its place, a jug filled with liquid lightning.

I have been in a place on the Great Lakes where nets of liquors

are drawn across from Canada by means of cable and drum. I know an attic in the very heart of a great city where a sugar still hums as it makes its 190 proof alcohol.

"How?" Because they know I am looking for material alone, not law-breakers.

Sex does not hinder if you have "nerve." In all my explorations I have never been molested. A little good sense has to be mixed with the "nerve."

During these years I have brought up two children. There's always a dependable elderly woman who will come in and stay nights for a small sum. I have had a hundred answers to an "ad" asking for such a woman to stay of nights.

You can not shut yourself inside your small world and write from an inexhaustible plot source, but you can bring the world in. You cannot write about the mad young folks from reading about them or watching the neighbor's children. There have been twelve varieties of Charleston going at one time in our dining room. Do you suppose there are any plots floating about in such a crowd? How do you keep up-to-date in young folks' slang if you do not mix with the crowd? I can, in reading a story of young people, tell the time of year it was first written by its slang. Nothing on earth changes faster than the young folks "line".

Takes "nerve" to learn to do the Charleston so you won't cramp the young folks style by just chaperoning; it takes "nerve" to go to rum runners' haunts; it takes "nerve" to prowl through Pirate's Alley where the ghosts of Lafitte and his men walk; takes "nerve" to borrow money to do and see these things with a possible chance of getting it back. In fact, "nerve" is a chief requisite anyway, unless you love your little old rut.

Of course there are people who could roam the Quarter and see it merely as a lot of old brick buildings, with ricketty iron balconies and crumbling patios; who could see the rum runners' haunts merely as places the police should close up.

This is written for the writers who know plots when they see them. A short time ago a writer wrote me through this very magazine offering to write the stories if I would furnish the plots. When his real-life stories were written up he was at a standstill for plots, though he lived in a locality as picturesque as Cape Cod. Unless a plot walked up and sat on his typewriter, labelled, he could not see it.

Suppose we take it for granted that, in spite of elderly baby tenders, plenty of money and a desire to travel, one cannot. Then there is the ever-present tourist camp at your door, and always a neighbor who has camping equipment. The tourists are the friendliest people in the world and wild to tell of their travels and answer questions.

In our garage the family car is of the type of the big busses. That car will never be sold. Someday, when the family is educated and self supporting, a bungalow will be built on that big chassis. Then with typewriter, Airedale, fishing rods and camera, the B's hope to

spend years, if they so desire, seeing the country—stopping for writing and fishing in pleasant places.

There is no family fortune to finance such a venture—just little old "nerve." The next pay check is already spent, the next story check planned—yet there are murmurs of a pending trip to the Windy City. I shall have to wander about alone while "himself" is conferencing; shall even have to find the money to go in the first place; but I venture to predict that before you have read this I shall have explored that city, using very little money, but a "tearin' lot o' nerve."

Informational Articles for Young People

Grace H. Davis

An Increasingly Fecund Field for Well-Equipped Writers Who Are Searching for a Profitable Side Line

THE WRITING of informational articles for children's and teen-age publications opens up a large and productive field to the beginner and the free-lance writer. My own experience is that there is a greater demand for articles of this type than for stories, and the rate per thousand words is in most cases the same. The material is easy to gather, and the writing is simple, although it affords good training in clearness of expression, accuracy, the putting together of facts so as to arouse interest, and so forth. In this, as in any other field of writing, careless, sloppy work will not pass. On the other hand, there is nothing about writing of this type which should be harmful to a writer's style later on. Informational articles are not written in childish language, but are written simply and directly, although some of the young people's publications desire elements of human interest and humor to make the material more entertaining. The information the writer gathers may also prove of real use to him later on.

Informational articles vary from brief articles of two or three hundred words up to long articles of three thousand words. The material for them lies all about us, in our daily experiences, in the encyclopedia, in the newspaper, in the book on botany, birds, etc., and in all sorts of general and scientific reading. I would also include under this heading descriptions of things to make and short biographies.

My initial venture in this field came about as follows: I noticed the kind of informational article used in Young People (American

Baptist Publication Society) and wondered if an old history "term paper" of mine about the early history of universities might not do. The "prof" had given me an A for it, and I had kept it as a relic of my freshman college days. Well, I dug it out and found the language altogether too high-brow and generally freshman-collegiate, but the material seemed good. It was a condensation of the facts gleaned from two books on the subject and an article in the Encyclopædia Britannica. I overhauled it completely, affixed the title "The Medieval University," and sent it in to Young People, with the result that some time later I received a check for eight dollars.

This does not mean that it is necessary to read two books in order to write a brief informational article. Another article of mine, "The Making of a Diamond," shows how one encyclopedia or book of facts can furnish material. For this article I looked up all that was said about carbon, coal, graphite and diamonds, and then wrote my article showing how diamonds are related to the other forms of carbon, and so on.

The facts for "Our Bright-Hued Birds," a short article which sold to Youth's World, another American Baptist Publication Society paper, were obtained from a small handbook on American birds. A rapid going through of this disclosed a number of brilliantly plumaged birds, the names of which I jotted down on a slip of paper, with the numbers of the pages. I then wrote an introductory paragraph and described and grouped the birds. An article on our native orchids was written in similar fashion, and others about flowers and trees.

As can be seen, the work of the writer of informational articles is to gather the facts, coordinate them, and arrange them in an interesting manner. It is by no means a matter of merely copying stuff straight from an encyclopedia and sending it in, which would be a kind of plagiarism and not salable anyway. The encyclopedia presents a solid array of facts, interesting, but usually not interestingly arranged. These must be carefully gone over, humanized, often regrouped, and the less pertinent and unentertaining details omitted. Original observations are excellent, but never at the sacrifice of accuracy. I usually write a brief word of introduction, and sometimes call the young reader's attention to his reasons for being interested in the subject matter. This must be done delicately and, you will notice, I said that I call attention to the reader's interest, not my own.

The person who wants to succeed in this field should obtain copies of the periodicals for which he wishes to write, and make a careful study of them and the articles which they contain. This is the best rule for any kind of writing. Most periodicals appealing to young people of ten to twenty years print articles of some sort, and I will here try to name the more prominent ones and describe their requirements:

St. Nicholas Magazine, 353

Fourth Avenue, New York, uses a few articles in each issue "about all the things in the world," they say, however, St. Nicholas is usually already overstocked with manuscripts.

The Classmate, 420 Plum Street, Cincinnati, uses articles up to three thousand words, about modern occurrences and inventions, rather than general fact articles. The Classmate seems to welcome news about young people, and world peace, or foreign relationships.

Everygirl's Magazine, 31 East Seventeenth Street, New York, uses articles of interest to girls, needlework designs, and directions for craft work.

What to Do, Elgin, Illinois, uses how-to-make articles and descriptions of new games for children. This is a David C. Cook publication.

Kind Words, 161 Eighth Avenue, Nashville, Tennessee, uses articles up to two thousand words, of description, travel, and biography.

The Wellspring, 14 Beacon Street, Boston, uses articles about nature subjects.

The Presbyterian Publications, Witherspoon Building, Philadelphia, offer a good market for articles. Forward, the young people's paper, often uses material dealing with ancient cities or historic places. The Pioneer, for teen-age boys, uses descriptions of how things are grown and manufactured, such as rubber. Queen's Gardens, for teen-age girls, uses general informational articles.

The American Baptist Publication Society, 1701 Chestnut Street, Philadelphia, also offers a good market. Young People accepts material up to twenty-five hundred words, on travel, biography, science, history, nature, and so forth. The Girl's World and Youth's World use material similar to that taken by the teen-age publications of the Presbyterian group. This is of much advantage, for often one paper will reject an article which a paper from the other group will accept.

Young People's Paper, 1816 Chestnut Street, Philadelphia, uses general articles of information. This paper desires seasonal material.

The Christian Endeavor World, 41 Mt. Vernon Street, Boston, uses scientific, biographical, historical, and nature articles. It is also interested in matters concerning the United States and its government.

The Haversack, 810 Broadway, Nashville, Tennessee, for boys of ten to seventeen years, uses articles about science and invention, and also biographical sketches. The Torchbearer, for girls of like age, uses some general articles and biographical sketches.

The Girl's Circle, 2712 Pine Street, St. Louis, uses biographical articles about famous women, and very brief fact articles.

Originality in Westerns

August Lenniger

The True Inwardness of What Constitutes Originality in a Field that is Still a Highly Productive One

THE INCREASING popularity of the Western story is bringing on an avalanche of this type of fiction from writers who look with covetous eyes toward this wide-open market. But although many are written, few are chosen, for the Western story of distinction is extremely scarce. Most writers seem to have acquired the mistaken impression that the "Western" is a form of easy money, and quite beneath their artistic dignity—to be resorted to only for "pot boiling" purposes. They tackle it with disdain. They read a few action stories, decide it's child's play to write "this synthetic bunk"—and wonder why they fail!

The Western "movie," which except in rare instances has degenerated almost to the point of slapstick comedy, is also in a large measure responsible for the mediocrity of the average story of this type offered to the magazines. The obvious insincerity overlooked in the rapid action of a motion picture becomes incongruous implausibility in fiction.

It is time that the writers of "Westerns" realize that the days of the "lightnin' draw" artist, bullet-proof hero, and the stereotyped blood-and-thunder plot are about over. As the editor of one of our most successful Western story magazines puts it, "The Western story has shed its swaddling clothes. There is no reason why we cannot have good stories—even in Westerns!"

When the editor of a Western story magazine writes a letter telling an author that he has used a hackneyed theme, even though his work is well-written, one often hears the lament: "My story is certainly no more stereotyped or melodramatic than So and So's, who has appeared many times in that magazine . . ." And one is likely to hear also that such a thing as originality in a "Western" is impossible, for the contents of every action magazine prove that they want "the same old hokum!"

Ah! But do we stop to consider that perhaps the very scarcity of good Western stories forces the editors to fill space with "old stuff," even if at times it is implausible?

Of course, the writer who has appeared many times in their pages has a "pull" with their readers, and in a pinch even a second rate story of his will get by. But these magazines would be glad to use some-

thing better, if they could only get it!

Many a well-written "Western" comes back for reasons similar to those given in the following letter accompanying the return of a novelette by a writer who has proven his ability by sales—of the stories which had an original idea behind them:

"Mr. ——— has the makings of a pretty good Western writer, but the plot is the straight Western rustler-kidnapper-cowboy idea, and this is used so very frequently that a novelette along these lines would appear just a bit tiresome to our readers . . . You see, we cannot feed the readers too much of this same sort of material in a year."

Individuality, however, is possible without sacrificing a story's appeal to the action magazines. However, it necessitates a bit of brain work on the part of the author. And it might be pertinent to add, that the Western "hero" who uses his brains instead of his guns to vanquish his enemies, or at least a combination of the two, is becoming more and more popular.

In "The Black Brotherhood," published in "West" in June, the author has a situation which certainly has been used before, but he has given it a new and convincing twist. He has gone to the trouble of working out a real plot. An analysis of the salient points of his story brings out plainly that it was the product of careful plotting:

Through Paradise Valley ranged a sinister band of night-riding cutthroats called "The Black Brotherhood." Young Will Rooker buys a ranch and defies their demand for ransom in spite of the fact that those who in the past had not complied, died quickly and surely. The ransom note has been written on a typewriter which has script type. Rooker has such a machine in his office, and for a while suspects his foreman of being in league with the outlaws, and that he had written the note. Next day he goes to town and his banker tells him that he will not renew the mortgage, which falls due in a month, because of the decrease in property values in the valley due to the depredations of "The Black Brotherhood." He advises Rooker to be sensible and pay the $250.00 the outlaws demand. Rooker notes that the banker, too, has a machine with script type. (This is convincingly accomplished, as the banker hands Rooker a collection notice written on this machine.) And later in the day Rooker makes a public boast that he will welcome a call from the night raiders.

The manner in which the author hints at the outcome, and yet keeps it in suspense, is worthy of study:

"During the long days of that early autumn, Will Rooker and Charley Walters went about their daily tasks of repairing and rebuilding the ranch. After dark, the two entered the large living room with saws, hammers, bolts and other carpentering equipment. Could an outsider have looked through the heavily curtained windows, he might have witnessed some very unusual and mysterious operations. . . ."

This paragraph reveals the entire plot, but in reading the story we pass over it lightly and attach little significance to it. Yet, were it omitted, the story would at once fall into the class of the "trick ending" story, and the reader would feel that something had been "put over on him." On the other hand, had the author told *what they did* with the hammers and saws, the cat would have been out of the bag and he'd have had no story. Yes, there is a great deal in knowing *just how much to tell!*

A little farther on in the story we get this "teaser" to heighten the suspense:

"'I kinda got a hunch we're goin' to have company tonight,' Will Rooker said to his lanky cowhand. 'All right. Let Los Hermanos Negros come! They'll find us settin' at the table, with the blind drawn, a-playin' cards!' and he looked across the supper table and winked at the tall Southerner."

The reader is kept in suspense and in the dark even through the climax, when the Black Brotherhood calls to wreak its vengeance:

"The cream-colored shades were drawn. Plainly silhouetted against the blind were two figures seated at a small table. One figure was taller than the other, but both heads were covered by broad-brimmed Stetson hats.

* * * The leader motioned to a tall, thin rider who carried a thirty-thirty Winchester rifle, equipped with Maxim silencer. The man slipped from the saddle, took a position slightly in advance of the mounted men, lifted the rifle to his shoulder. Then he drew careful aim. He fired. The shorter of the two figures seated at the table slipped out of sight.

" 'Got him!' grunted the masked leader with satisfaction.

"The man with the rifle fired again, quickly. The second and taller figure also slumped down to the floor."

Again the author has us on the verge of despair for our "hero," who we believe has been killed, by at this vital point cleverly switching the viewpoint to that of the night raiders. We are thrown off the scent, and are totally unprepared for the "punch" of the story which immediately follows:

"With six-guns in readiness, the masked men reached the middle of the floor. Then suddenly the floor gave way—opened in halves—and the Black Brothers sank down and out of sight!

"There was the sound of startled cries, of splashing in water!

"A door was flung open from the room which served as office, and Will Rooker sprang shouting into the room, with the lanky Southerner close at his heels!"

The average "Western" would have ended here, with the triumph of righteousness, and there would have been no attempt to link up every element of the story into a convincing whole. The reader is now aware of *how* the hammers and saws come in . . . but he is not quite prepared for the revelations which are still to follow:

"The young rancher reached down, grasped one of the men by

the collar, and drew him out. Walter stood close by Rooker, a cocked six-gun in each hand.

"Rooker reached out his hand and tore the black mask from the leader's dripping head. When the disguise was ripped away, before them stood *Abe Lorensen, owner of the Gem City Bank!*"

Of course, we have seen this idea of a banker in league with outlaws before, but our suspicions have been cleverly directed so that this comes as a complete surprise, and we wonder why we did not all along suspect the banker. In the beginning of the story we learn that the leader of the outlaws is popularly supposed to be a "locoed" Englishman, who had his camp on the impregnable summit of Mount Castle. The logical way in which it all hangs together is brought out in Rooker's explanation to Lorenson:

" 'Tried to shoot me an' my cowhand in the dark, huh? Waal, them was puppets—dummies—which I brought from a show in El Paso, right after I signed up to buy the Box K ranch. I figured all this out the day I met Jim Miller in Sage Town. Then when I lamped yore ornery, skinflint mug in Gem City, I knowed you was mixed up in some way with these skunks. My suspicion became plumb certain when I heard Jim Miller say you owned a certain make of typewriter. The note of warnin' which 'Lord' Lane writ to me, was wrote on that machine, *hombre malo!* You have been playing this Englishman role yourself, grabbin' up an' foreclosin' mortgages, lendin' out money which you got yoreself!

" 'So me an' Charley here, we goes to work an' fixes a trap out of the floor, which was right over the cellar. We saws it out, and fixes it up with a big bolt. Tonight we waited in the office with strings attached to them dummies to make 'em act natural. Charley also held a rope which was attached to the eyelet of that bolt underneath. So, when you hombres was where we wanted you, Charley pulled the bolt, down went the trap, an' into the *agua fria* you birds fell. Savvy?

" 'An' now then, you danged coyote, afore I takes a notion to blow yore head off, 'fess up—what's this Mount Castle got to do with yore doin's?'

" 'Nothing at all,' admitted Lorensen, scowling as Rooker's gun jabbed into his ribs, 'except to divert suspicion, and to provide a place where peace offerings could be deposited. There is no permanent camp on top of the mountain, although one of the gang is stationed up there to shoot down such as become too inquisitive. One man can hold a hundred at bay, concealed above that narrow trail.' "

Unquestionably the idea of an outlaw gang terrorizing the cattle men, etc., is trite in the western theme. But in "The Black Brotherhood," by the careful plotting, it is made so convincing and so realistic that even the most critical reader can find no flaws. And it might interest our "slam-bang!" writers to learn that except for the decapitating of a row of bottles in the Gem City saloon, the "hero" of this yarn doesn't fire a single shot. The

author has cleverly led our suspicions astray to looking for the outlaws on Mount Castle when they are in reality almost right at home; he has led us to fear that the "hero" is killed, but explains the ruse satisfactorily. There is no superman stuff, such as having the hero riddled with bullets still fighting on, etc., pulled off. There is a reason for every bit of action in the story. And he has introduced several individual twists . . . such as the typewriter clue to the outlaws, and the floor-trap.

The writer who wishes to "make" the Western story magazines, and who really can write about the West, should study the action magazines for the sake of learning *what not to write* as much as to get a slant on what they want. He should, if possible, avoid the age-old plots, give us something new and up to the minute. I dare say a "Western" in which the airplane could be convincingly introduced would be warmly welcomed . . . if the right type of yarn. But if hackneyed situations must be used, at least treat them in a new way!

There are two fundamental facts to keep in mind in writing stories of this type: Go lightly on the woman-interest, unless you are aiming at "Ranch Romances." Women may be introduced in an action story, but they must be shadowy background characters, and not used as the supreme motivation of the story. They should be sort of extra plums with which to reward the hero for work well done . . . But the most important thought to keep in mind is that the writing of a salable "Western" is *not* easy. These magazines *do not want* "synthetic bunk." There is probably more competition in this field than in any other, and *the best story will win!*

Inspiration

Julia Boynton Green

Think not that rhyming folk all sit
With lifted pencil, listening
The silken frou-frou of a wing,
Lest the Muse whisper some rare thing
And they be unaware of it.

Rather they delve where they belong;
They dig and build and sew and sweep—
And lo!—in sources hidden deep
The impulse stirs from happy sleep;
Rises, and ripples into song.

Antiquarian Aphorisms

B. W. Price

An Oldster Distributes some Chunks of Kindly Wisdom for the Benefit of the Youngsters

AS THE old must give way for the new, so the older reporter, copy writer, sub-editor, and all the rest of the craft, must move on to their reward—or their deserts—leaving the door of Opportunity wide open for the younger ones to enter. The older ones rapped at the door of Opportunity, pounded and waited, and then battered it in; stormed the Editor's sanctum, and won—some of them at least.

Today, they tell us, the younger ones find Opportunity waiting for them just beyond the double swing door through which some go by push and some by pull. That may be true, in part, but clear-sighted, straight-thinking people know that the greater part of the writing fraternity have to rap and pound and wait and batter down. As to the editor's office, I think that most of you will agree with me that it is safer to use the mails. Editors of the present era do not care about being "stormed".

Experience is a great teacher, and old people, no matter what craft they represent, like to give advice to younger ones, and so the "Oldest Reporter", with the kind permission of the Editor of the Writer's Monthly, will offer a few helpful hints to the "cubs".

Reporters: As to your public, have this for your slogan: We can stand it if you can. For your motto: We don't exaggerate, the facts are bigger. Your ideal: We make it a business to make your business our business. Your belief: Our employer is entitled to 100 per cent efficiency in lieu of our weekly wage, but on the other hand we are no longer satisfied to be paid what we're worth; we can't live on it. Right here is a problem big enough to need a world conference.

Johnson has told us, "For we that live to please must please to live", and we know that if we do not envy the fellow ahead of us we will never work like blazes to catch up; also that a truly great reporter is one who can't keep the lid on his grouch, and that they who want little get nothing.

Reporters have to take a lot in this world; the main thing is to take it standing up. The sin is not in failing but in not trying again, so whether you call yourselves workmen or artists you are inexcusable if the products of your hands and minds are less than your reverent best. You must learn, too, that newspapers cannot use anyone out of repairs; a newspaper

office is not a sanitarium, neither is it a literary kindergarten—as it is often taken for. And please make a mental note of the fact that if you cannot be great yourself you must try to travel with those who are.

You will soon learn that it is not so easy getting to the top, but that it's a great deal harder to stay there; that you are living in a world where demand creates supply, and that though you must have a nose for news you must remember that Eve closed the gate of Paradise with curious hands. Then, too, it is quite right for you to hitch your wagon to a star, but you must not forget to put in the tail-board.

Now, dear cubs, in bidding you adieu, the "Oldest Reporter" has one more bit of advice to offer. It is this: Learn to listen, listen to learn, then step on the gas. And here's luck to you!

Bermudian Expressions

Alice Long Black

Another of Those Collections of Words and Phrases that Are So Helpful in Establishing Veritable Local Color

AMONG the interesting characteristics of the native Bermudians is their vernacular. Here are a few of the quaint idioms common to their every day speech.

A telephone message to the Bermuda newspaper, with which I was connected—a message asking for proof of one of my stories—brought this response: "I'll shove it over to you." This is often varied by, "I'll slip it over to you."

A would-be colored gentleman who was obliged to work for a living, said, "I do not do this for remuneration, but for occupation," though he did not refuse the money for his service.

"I'm going to chunk it out," observed a Bermudian negro woman as she lifted her butter from a package of onions.

"We must put our backs into the work," is a common expression.

A man does not become drunk, nor is he intoxicated, but "hot."

"Once in a way" is our "once in awhile"—English in origin.

"Off me!" says the Bermudian if he must hurry home.

When moving from one house to another it is declared: "We'll have to make a shift."

Should a man feel disposed to kick another he announces, "I'll give you the leather."

When your caller is about to leave she makes her intention known by saying: 'Excuse me, I must push off," which suggests the nautical.

A pleasant dip in the sea is "going overboard," just as if a mariner were taking a plunge.

Mother sometimes admonishes her child in this wise: "Wait until your father comes home and you'll get your licks."

Threatening skies are "making up for dirty weather"—again the nautical.

"I'll see you some more," is our "I'll see you again."

To change your underwear is to "change your robin."

The young man who pays court to a young lady is "walking out with her," which has come over as an expression from the British Isles.

The Bermudian says of his kind wife, "She is spoon-fed."

Of one who falls overboard it is observed: "He had to take his water."

When a man is about to tie his horse and buggy next to yours he remarks: "I'll come along side," much as a seaman would say.

The West Indian, of whom there are many in the Bermudas, who has served as a pall bearer speaks of his act as, "I done gone and done the truckin'."

To depart from this life is "shoved off," or "gone west." The latter term, as millions know, was common in the World War.

A colored laundress remarked to her mistress as she vigorously rubbed a garment, "I do believe in purification."

A pound sterling is a "quid"; a shilling, a "bob," six pence, a "tenner," five pounds, a "pony"—partly English in origin.

If you are so grasping as to ask too much for an article you are told: "You open your mouth too wide."

Should B wish to buy a cow which A has to sell, he makes his approach in this manner: "I hear you have a cow to sell."

"No," answers A, "I have a horse."

B: "Oh, well, I have too many horses now. How much do you want for the cow?"

A: "Thirty three pounds."

B: "That's too much. I'll give you thirty."

Thus the two dicker and bicker until the sale is made.

A certain form of nervousness is expressed in these words: "When I sit still my feet get regular restless."

The Bermuda auctioneer apparently never "speeds up" when conducting sales. In closing bids he announces in a most deliberate manner: "We are losing this to you, we are losing this to you: We are losing this wonderful picture"—or other article—"to you for one pound."

Time to Write

Regina J. Woody

Can You See Any Trace of Yourself in This Composite Portrait

THE MOST amazing thing about the various people of my acquaintance is, I find, their unfailing desire to write. If it were not for the fact that their lives are so tightly packed with things that they simply must do, they too would be shining lights in the literary world! My knowledge of other people's plots, characters, and settings, for their purely imaginary short-stories, is enormous.

Many times I have listened courteously to such vague tales, and when the speaker's voice trailed off have questioned encouragingly, "And then what?" Only to be told more or less pettishly, "Why, that's all. That's the end of the story!" Often the person telling it would demand a bit belligerently, "It's a good story, isn't it? Don't you like it?" When friendship is on the altar, I always sacrifice truth. Somewhat hesitatingly I usually mutter a qualified, "Very good." Then I say briskly, "The next thing is to get the first draft down on paper. Do you want me to help you make an outline?"

The response to such an obvious attack is almost always a complete lack of enthusiasm on the part of the author.

"Oh, no," he moans, "I'll do it, sometime myself. I'm not sure I like it so very much. And there's an awful lot of work to writing it—and anyway," he triumphantly glances at the clock, "it's nearly half past nine. I must be in bed by ten. You see, I haven't time!"

When he's gone, I go to my desk with a sigh of pure amusement. I know he is off to a late movie. He lives over my head, and every night, about eleven thirty, when I am typing my day's work I hear his shoes come down on the floor with two loud thumps. So much for his early retiring!

A girl was waiting for me the other day while I finished a short-story. She was chatting gaily as I typed. "I read an article in Bookers last month," she told me. "Really, I could have written it myself. It was absolutely commonplace. All the things I've so often thought. But I never imagined they would take such an article." She sighed wearily and took another chocolate. "It always makes me mad to see articles I could have written signed by someone else. But then," she shook her head, "I simply haven't the time to write. I'm too tired at night, and during the day the children make such a

noise around the house—and I simply can't write in a hubbub."

I grinned as I finished the last paragraph. In fact, I'm afraid I thumped the period key over-hard as I thought of how many gay little stories I had composed under the eagle eyes and chattering tongues of my own children and their playmates. Often I am exhibited by my small son to his friends much as if I were the Fat Woman in a circus side show. Frequently I hear my study door open very, very quietly. If I'm busy writing I don't stop. The children stand in the doorway watching me with tranced eyes. "She's writing!" says my small son, like a showman pointing out The Bearded Lady.

"Won't we bother her?" a boy usually quavers quakingly. He has evidently been brought up by a nervous mother.

"Naw, y'cant bother her," says my son McIver laconically. "She don't know we're here when she's writing." And to prove his point he walks with never so much as a "by your leave" to my chiffonier and extracts several pieces of chocolate from the sacred family candy box. I continue writing with a smile in my heart, though what I write then must usually be crossed out. For a few moments the youngsters stare at me unbelievingly, then with considerable shuffling of feet they slink away. "She writes Stories," I hear my son say proudly as he shuts my door very, very gently. A moment later the front door closes with a refreshingly care-free bang that would wake the deadest of the dead. I breathe a sigh of relief at the close of this inquisition and continue writing stuff which I hope will require a little less crossing out.

"I know the most wonderful story," a would-be author gushed the other day, after enviously reading my last published article. "I just long to write short-stories too, but I simply haven't the time. Do you know," he went on, "I've got the most marvelous plot for a short-story," and he beat dramatically on his breast as if he were in pain. "It's all in here," he moaned theatrically. "I shan't be happy until I can write it."

I groaned to myself. Under those conditions, he was doomed to a life of misery.

"I want to tell you about it," he burbled.

"Do," I said weakly.

"Do you like fiction?" he asked me seriously. If he had been my mortal enemy, I should have said he was glaring at me. As it was, I suppose he was merely attempting to concentrate on the subject.

"Of course I do," I answered heatedly, "you know I write short-stories." But he stared me down. He seemed as surprised and grieved at my answer as an Englishman would have been if I had said that I "simply loathed dogs."

"Now, I don't like short-stories at all," he averred solemnly, as if that were a virtue. "I think fiction is trashy. Still, I want to write, and I don't know anything about medicine or politics or law; so I suppose I'll have to write fiction—" here he sighed soulfully

and finished sadly—"though I do so detest it.

"Do you know," he rambled on cheerfully, "the other night I came home and said to Nanny, 'Now, I'm going to write tonight,' and she hurried supper up, and I helped her with the dishes, for it was the maid's night out. Then we put Jenny to bed. We were in such a hurry that we forgot to have her say her prayers. But I don't think she minded!" He thought on this point a moment, and then abandoned it and continued: "So very soon everything was quite quiet. Then Nanny sat down to sew, and I pulled out a leaf of the table and got my pens and paper out and sat down in the most comfortable chair, all ready to write. And do you know," he demanded of me dramatically, "my clothes bothered me so much that I couldn't write. I had to get up and take them off!

"I put on my pajamas," he continued, "and then I sat down to write." Here he looked at me dubiously, under shadowed brows to make sure he had my attention. He had. He was proud of his success in holding it, I think, but I really was terribly interested. It was just like a movie serial. I wondered what he would do now that he'd put on his pajamas. I felt sure that I'd have taken poison, if I had ever found writing anywhere near as hard as he found it. If not poison, at least I'd have brushed my teeth. Clean teeth and pajamas are absolutely inseparable in my mind.

"Do you know," he asked me impressively, "that I sat there a whole hour and a half and I couldn't write one word? I couldn't think of a single thing to write!" He wagged his head eloquently.

I wagged mine too. I was beyond the powers of speech. And then I remembered my duty as a hostess and gulped admiringly,

"My goodness, you certainly did try hard!" I, myself, must be a hardened professional. It seems, once I've begun writing, that I never know whether my clothes are on or off, and I care even less.

But I was courteous to him. To my everlasting glory that ought to be remembered. We had glasses of wine and fruit cake, and he talked on about plots and characterization and serial rights and the enormous prices which authors like Ben Ames Williams are able to command. He felt me to be a sympathetic soul. He was sure I understood him. He was my friend.

I listened to him talk while I crumbled my cake. My fingers itched for a pencil. I took a cigarette and inhaled deeply. Ah, that helped! Obviously, I told myself, once and for all I must get over the idea that I was an author. I couldn't be an author, for my chest didn't hurt me at all, either before or after I wrote, and I could always write — days — nights — or Sundays. Finally my guest left, after protesting that he had enjoyed the evening tremendously.

At last I was alone. The house was quiet. My small daughter was asleep when I tiptoed into the nursery. I pulled the covers up over her shoulders. Then I went into

my son's room. I had to search the bed for him. He was at the very foot. I dragged him right end up and put his head on the pillow and tucked the blankets under the mattress tightly. Then I went into the kitchen and glanced at the icebox and wrote down the grocery order. Next I made some cocoa and left it steaming in the double boiler. I wound the kitchen clock and put the cat out, thinking with a childish grin of the old joke about winding the cat and putting the clock out. I locked the windows and left the front door unlatched. Doctor was out on a case, and I knew he'd like cocoa and toast and a bit of gossip when he got in.

It was a quarter to twelve when I sat down at my desk with a newly sharpened pencil in my hand and stifled a yawn. It was hours later when my husband's key rattled in the lock of the door. My right hand was cramped, but my story was on paper and I felt very happy. We had cocoa together in the pretty kitchen. It was quiet and restful. We chatted leisurely over the fragrant cups of chocolate. Time? I smiled sleepily at my husband as I spread the butter thickly on the golden brown slices of toast. No time to write? Absurd. Why, any time at all is the right time to write—if you like writing!

Evidently a Lapse

Occasionally the Literary Digest prints things literary. The following quotations appeared in a single issue recently:

Modernism appears to be putting the litter in literature.—*Wall Street Journal.*

We can remember 'way back when a sensational novel was one that was sprinkled with asterisks.—*New York Evening Post.*

One of the literary critics says that all new books are forgotten within a year. Especially by those who borrow them.—*New York Evening Post.*

A young authoress declares that the notion of writing a novel occurred to her quite suddenly as she was crossing Holland Park Avenue. The possibility that this might happen to any one adds greatly to the perils of the streets.—*Punch.*

From the Brown Owl's Oak

Relativity in art

Now here's a poem that our Mary
Wrote on "The Month o' Febuary."
Its verses is appropriate,
Because it's got just twenty-eight.
That kind o' shorts it, like as not,
But 's all the days that month has got.

Yes-men, revolt, and the G. A. P.

The Owl knows a man who declares the answer to the question, "What's the matter with current literature," to be "Too many yes-men." The yes-man writer he defines as the writer who subordinates his own judgment of what is publishable to the editor's prejudgment of what the public won't read. "How," he demands, "how is any editor to know what the public won't read if he never gives them anything to read except another assortment of the same old kind of thing?

He assumes of course that something basic is the matter with current literature, and that that basic something is standardization—he calls it formulizing and patternizing. His remedy would be, for the writers to refuse to supply the magazines with formulized and patternized—non spontaneous and machine-made—writing.

Laugh that off

What would happen if the writers thus went on strike, the Owl wonders. Sometimes he thinks the refusal of the tide to flow might leave the magazines stranded, like fish left high on the sands, fetching frantic and futile leaps and desperately pumping through their gills thin air no good to the last flop; but again he thinks that the editors might merely call out the reserve corps. Most of the reserves would probably be glad to go on active pay and service and obey orders as it were to the letter. It might take time to drill and season some of them satisfactorily, but there are a lot of them, and not all of them would have to start in the awkward squad, either.

Then, too, what about the writers who naturally and inevitably formulize and patternize? Picture ———, and ———, and ———, picketing the entrances outside the editorial strongholds, sandwich-boarded with defiant protest:

WRITERS NEVER WILL BE SLAVES—DOWN WITH APPLESAUCE, BANANA OIL, AND BOLONY

No doubt the natural applesauce- and formula-addicts would be sympathetic toward a strike on the part of the other fellows, but why should they go out themselves? Instead of going through their repertoire once they could go through it re-

peatedly within the accustomed cycle. While it lasted the strike would be as good for their pocketbooks as a war for the incomes of patriot profiteers.

The suffering car

Besides, after it was started—all the agitating and appealing and trousing accomplished and the great decision taken—who would carry it through? Who would be its brains? What Great Organizer could the embattled authors draft to business-manage the Noble Experiment and engineer it to a glorious or what-have-you victory?

Consider only the one problem, relief of strikers' families and the family car. The car would be the first to suffer. Its tank might be empty or its old shoes positively unwearable at the very minute when the word came that the struggle is on, and the typewriter was being set away. The children and the dog could be sent out to Uncle Henry's near Dottleberry, but you can't treat the car like that. "Listen! We'll stick until success perches on our banner or something, understand. We'll live on your dole though it's far from the style of living we're accustomed to. But there's a limit. The car's got to be taken care of or we quit."

No, the Owl fears that the strike would encounter obstacles. As a matter of fact, it is possible that what is the matter isn't the yes-men nor even the men they have to yes. The editors may have the Great American Public sized up right; the G. A. P. might counter any such strike with a lockout.

To be sure, another of the Owl's acquaintances insists that that wouldn't mean any change in the situation; the G. A. P., he declares, maintains a permanent lockout against contumaciously original and independent writers. "Did you ever," he coarsely argues, "try spitting against a forty-mile gale?" ("Did you ever," somebody counters, "catch perch with orchids or catfish with bunches of violets?")

Remote-control in printing

Meet Teletypesetter, the latest comer in our machinery midst. From present indications, he is going to make the services of a good many type-machine operators superfluous, just as his older brother, Teleprinter, or Teletypewriter, sent many Morse operators from the newspaper telegraph wires to join the Mournful Order of Machine-Made Dodos.

Anyone who has seen the two units of a Monotype outfit—the setter, or perforator, and the caster—at work knows the underlying principle of the teletypesetter. This is it. Somebody works a specialized kind of typewriter keyboard, thus punching holes in a long ribbon of paper. Every set of holes stands for a character. This feeds through a transmitting unit that, by means of electric current passing through the holes, operates receiving perforators that punch holes in their ribbon to correspond with those of the "master" ribbon. These receiving units may be across one state or a dozen states from the transmitting unit.

The ribbon is transferred from

the receiving unit to another contrivance attached to the Linotype or Intertype or whatever other typecasting machine it has been built to match. The ribbon moves forward. As the holes come to a point where electric current is waiting to get through, momentary contacts are established and the impulses operate the casting-machine's keyboard and other controls as an operator would do manually. For the rest, the big caster functions as usual. The caster attachment stops automatically if anything goes wrong. The invention enables one man to supervise four casters; at present one man to each machine is necessary.

As with the teleprinter, the transmitter can operate many receivers (perforators) at once on the same matter. The copy can be read as received, for the teletypesetter prints the words in roman characters above the perforations. The amount of correction and alteration on proofs is likely to be greater. Already there is talk (which may remain talk) of having reporters write their local stories in holes. The strips can be preserved for reference if verifying become necessary, and for reprint use, as with book copy. Syndicate matter can be delivered in ribbon instead of mat to papers that prefer their own typefaces throughout.

At first the teletypesetter will be utilized principally to get the stock-market reports into print quickly. Before long, therefore, writers can get the closing quotations on Acceptances Preferred and find that Rejections are down 3¼, with large offerings and no demand, without waiting for the 5:30 edition.

Why editors grow grey

One of those letters that go so far toward revealing why editors grow grey and rejections grow numerous turned up in the Owl's mail today, passed on from its recipient: "What kind of magazine is 'Straight Shooter'? I wrote the enclosed article for it about Such-andsuch, as I met some of the heads of this big organization and had several talks with them. The editors said they would consider an article about it."

"Can you beat it?" comments the irritated addressee. "'Straight Shooter' is on almost every newsstand, and this fellow (or maybe woman—the signature is one of those neuter things) asks the editors about doing them an article, and goes head and does it. But has he any idea what kind of magazine he's dealing with? About as much as he has of the Akund of Swat. Then he wants me to tell him. Does he think his time is worth more than mine? As if I could give him a better idea by say-so than he can get from the magazine itself. His stuff would be of as much use to 'Straight Shooter' as a consignment of shoe-machinery would be to a dramatic critic.

"You fellows, with your detailed market-notes in THE WRITER'S MONTHLY and statements in 'Where and How' are responsible for this sort of thing. Now don't

rear and roar. Sure! I know they're indispensable if they're used right, and I know you're eternally telling everybody that the way to use such statements is to take them as tips and starters—to use the old bean and size up the publication before trying to make it. But if you're going to impress that on some birds you'll need to smear a blackface warning after every item, like this: **Now study the periodical itself, and you'll get the full value out of this info.** Then watch 'em do it. Maybe."

To save much counting

For practical purposes, standardizing the type-page of one's copy is as accurate a means of determining wordage as is the tedious counting of all the words in the script, or making a detailed computation for each page and footing these up.

First note whether the typewriting machine prints ten or instead twelve characters to the inch. To do this, lay a one-inch measurement against the guide-rule of the machine. Virtually all machines with pica type strike ten spacings to the inch. Most elite-type machines print twelve; unless elite characters stand noticeably apart from one another in the words, it is safe to assume that they run twelve to the inch.

For pica or other ten-to-the-inch machines, set the marginal stops to permit 60 strokes to the line. A sheet of 28 lines will then average 308-310 words; but since some sheets will run only 27 lines and an occasional line may contain only two or three words, reckoning all sheets at 300 words is convenient and adequately accurate.

For twelve-to-the-inch machines set the marginal stops for 75 strokes. The sheet of 27-28 lines will then average 360 words with a negligible few in excess.

Another convenience of the standardized type-page is, that it simplifies computing the wordage of part pages; the eye can readily judge whether the copy occupies a fifth, a quarter, a third, or a half of the page. Again, for single-space copy one needs only to multiply by two, and for triple-space, by two-thirds—to reckon respectively 200 and 240 words to the page.

These figures assume the use of standard-size paper, 8½ x 11 inches. But one had better use that any way.

Getting its name into print

There are as many ways of getting free advertising as there are blackflies in the big woods in June, and one of those seemingly resorted to sometimes by small publications is that of sending the writers' journals what appears an authentic and bona fide statement of editorial "needs" but in effect is misleading if not actually untrue.

The Experience Meeting department of the MONTHLY is a good place for reports of rejections or other communications which indicate that the periodical does not offer a market. Such information enables other readers and assists

the editors themselves to gage the good faith of those who invite submissions through use of the market-news columns of the writers' journals.

The prudent writer will of course cross off his list permanently any periodical that has authorized a published statement indicating a desire for submissions but privately gives him to understand the contrary.

The off horse hooked up in reverse

Self-contradiction always has a comedy aspect, and sometimes little more, albeit Emerson devoted one of his serious essays to justifying, under a more impressive name, that perverse characteristic of what we as seriously call our thinking.

The Owl has just been reading a collection of "short short-stories" brought together from one of the "smart" periodicals.

In the introduction the compiler speaks of these hors d'oeuvres, sauces, relishes, and desserts as if they represented a higher art in the cookery of fiction and had a higher comestible value than courses of fish, entree, and roast.

Even a very short short-story may contain more mental pabulum than there is sustenance in the chemist's concentrated food-tablet, and strike the emotions with as hard an impact as that of the high-power bullet. But whether any story does so depends on the story. For pygmy short-stories, like the five-foot-eighters and the full six-footers, may be highly deft in execution and nevertheless in other respects prove as trivial or unimportant, or empty of significance as any newspaper's "daily short story."

And so in our in-gathering. The major part of the smart short short-stories amusingly contradict the solemn and rather tom-tom-ous assumption that in and of itself the short short-story is (as the uniquers would say) among the most unique consummations of short fiction. But it doesn't in the least contradict (and this is another fact to be noted about it with gleeful cynicism)—it doesn't in the least contrary the conclusion that "smart" readers are just as ready to read ordinary stuff smartly packaged as readers who don't rate smartness are to read ordinary stuff not smartly packaged.

The impossible comes easy to them

And while we are speaking of instances of comic self-contradiction, there are those amusing fellows—most of that ilk seem to be of the male, or less deadly, variety of their species—who solemnly preface their remarks with the ex cathedra pronouncement, "Writing cannot be taught" and then go on to instruct their readers or hearers, often quite humanly and helpfully, in the art, methods, or practice of writing. Good fellows, most of them, and perhaps none the less likable for their harmless bit of inconsistency.

Giving the public a chance to be highbrow

Eleven years ago last summer

the Philharmonic Orchestra, New York, gave its first series of free outdoor concerts—light music from comic-operas, overtures and other selections made popularly familiar by bands, and old song and dance favorites. The attendance was satisfactory; the concerts drew enough listeners to be regarded as moderately successful.

After a summer or two the orchestra began trying on the audiences more serious and substantial selections. The hearers liked them; the attendance increased. It continued to increase as the programs included more and more serious music and works of higher quality. Now the programs consist almost entirely of highbrow symphony music, and (not counting the radio listeners) the attendance seldom falls below eight thousand, and not infrequently goes up to twelve thousand when more noted works are offered.

Might the reading-public—the suggestion does not originate with the Owl—respond in the same way to a larger proportion of excellence in the reading-matter offered it? Or is musical appreciation, depending on direct hearing, more easily developed than literary appreciation, which has only begun when the impression of the printed word is received through the eye?

Perhaps the talking-pictures will prove the forerunner of a renascence, and we shall respond to great conceptions of literary art conveyed to us by the talky-movies—when they are so conveyed.

The Owl repeats that sentence, seriously this time: We shall respond to great conceptions of literary art conveyed by the talking-pictures—when they are so conveyed.

Before the groundhog sees his shadow

Pete Peters says, "Writin' is like farmin', seems as though. It's the yield o' the av'rage acre thet supplies most o' the daily bread. "Follerin' all them rabbit-tracks in the snow is like list'nin' to one o' Seth Meachim's yarns. Ye can't tell which tracks is which rabbit's, ner where from ner where to."

Dr. Arthur MacDonald, criminologist, has examined 227 works of erratic literature, and finds that writing which emanates from the not well ballasted mentally is characterized by redundance in language and by the use of terms and phrases in some peculiar sense, and that it reveals a fondness for "proving error in the ideas of some noted man (arguments against accepted working-principles and hypotheses of science, social organization, government, and so on, could be included) or that some great reputation is not deserved. The authors he says, are usually cranks, or more accurately mattoids, persons congenitally of abnormal mind. There is no surprise in his finding that the greatest number of the works examined concern theology, the next greatest number, prophecy, and the next to that, philosophy. Following these came in order the subjects of politics, poetry and drama, and language.

The Best Things from PRINTLAND

Writing As A Profession

Writing, if undertaken as a trade, is subject to the conditions of all other trades. The apprentice must begin with task-work; he must please his employers before he can earn the right to please himself. Not only that, he must have ingenuity and patience enough to learn *how* editors are pleased; but he will be startled, I think, if he studies their needs, to see how eager they are to meet him halfway. This necessary docility is in the long run a wholesome physic, because, if our apprentice has any gallantry of spirit, it will arouse in him an exhilarating irritation, that indignation which is said to be the forerunner of creation. It will mean, probably, a period—perhaps short, perhaps long, perhaps permanent—of rather meager and stinted acquaintance with the genial luxuries and amenities of life.

The deliberate embrace of literature as a career involves very real dangers. For, let it be honestly stated, the business of writing is solidly founded on a monstrous and perilous egotism. Himself, his temperament, his powers of observation and comment, his emotions and sensibilities and ambitions and idiocies—these are the only monopoly the writer has. This is his only capital, and with glorious and shameless confidence he proposes to market it. Let him make the best of it. Continually stooping over the muddy flux of his racing mind, searching a momentary flash of clearness in which he can find mirrored some delicate beauty of truth, he tosses between the alternatives of self-grandeur and self-disgust.

It is a painful matter, this endless self-scrutiny. We are all familiar with the addled ego of literature—the writer whom constant self-communion has made vulgar, acid, querulous and vain. And yet it is remarkable that of so many who meddle with the combustible passions of their own minds so few are blown up. The discipline of living is a fine cooling-jacket for the engine.

It is essential for our apprentice to remember that, though he begin with the vilest hack-work—writing scoffing paragraphs, or advertising

pamphlets, or free-lance snippets for the papers—that even in hack-work quality shows itself to those competent to judge; and he need not always subdue his gold to the lead in which he works. Moreover, conscience and instinct are surprisingly true and sane. If he follows the suggestions of his own inward, he will generally be right. Moreover again, no one can help him as much as he can help himself. There is no job in the writing world that he cannot have if he really wants it.

Writing about something he intimately knows is a sound principle. Hugh Walpole, that greatly gifted novelist, taught school after leaving Cambridge, and very sensibly began by writing about school-teaching. If you care to see how well he did, read *The Gods and Mr. Perrin.* I would propose this test to the would-be writer: Does he feel, honestly, that he could write as convincingly about his own tract of life (whatever it may be) as Walpole wrote about that boys' school? If so, he has a true vocation for literature.

The first and most necessary equipment of any writer, be he reporter, advertising copy-man, poet, or historian, is swift, lively, accurate observation. And since consciousness is a rapid, shallow river which we can only rarely dam up deep enough to go swimming and take our ease, it is his positive need, (unless he is a genius who can afford to let drift away much of his only source of gold) to keep a notebook handy for the sieving and skimming of this running stream.

Samuel Butler has good advice on this topic. Of ideas, he says, you must throw salt on their tails or they fly away, and you never see their bright plumage again. Poems, stories, epigrams, all the happiest freaks of the mind, flit by on wing and at haphazard instants. They must be caught in air.

Close, constant, vivid, and compassionate gazing at the ways of mankind is the laboratory manual of literature. But for most of us we may gaze until our eyeballs twitch with weariness; unless we seize and hold the flying picture in some steadfast memorandum, the greater part of our experience dissolves away with time.

If a man has thought sufficiently about the arduous and variously rewarded profession of literature to propose seriously to follow it for a living, he will already have said these things to himself, with more force and pungency. He may have satisfied himself that he has a necessary desire for "self-expression," which is a parlous state indeed, and the cause of much literary villainy. The truly great writer is just as likely to write in the hope of expressing the hearts of others. And there are other desires, too, most legitimate, that he may feel.

To the man who approaches writing with some decent tincture of idealism it is well to say that he proposes to use as a trade what is, at its best and happiest, an art and a recreation. He proposes to

sell his mental reactions to the helpless public, and he proposes not only to enjoy himself by so doing, but to be handsomely recompensed withal. He cannot complain that in days when both honesty and delicacy of mind are none too common we ask him to bring to his task the humility of the tradesman, the joy of the sportsman, the conscience of the artist.

And if he does so, he will be in a condition to profit by these fine words of George Santayana, said of the poet, but applicable to workers in every branch of literature:

"He labors with his nameless burden of perception, and wastes himself in aimless impulses of emotion and reverie, until finally the method of some art offers a vent to his inspiration, or to such part of it as can survive the test of time and the discipline of expression. . . . Wealth of sensation and freedom of fancy, which make an extraordinary ferment in his ignorant heart, presently bubble over into some kind of utterance."
—CHRISTOPHER MORLEY, in *Personality.*

Poetry and Faith

My own belief—and there is some evidence for it—is that literature begins to go to the dogs as soon as earth becomes restive and declares its independence of heaven. In the great ages of literature, earth was, if not a suburb of heaven, a subject kingdom. Heaven and earth were places on the same cosmic map; civilized men believed in the existence of heaven centuries before they believed in the existence of America, and believed in it just as firmly as we do in the existence of America today.

Possibly their ideas of heaven were even more mistaken than the modern European's ideas of America. But at least the life of mortals was lit up for them by the presence of the immortals, and the gods presided over human destinies. To me it seems impossible to believe that it is a mere accident that all the supremely great epics, from Homer's to Milton's were written by poets who not only accepted the heavenly background, but wove it into the theme of their narratives. The gods may not be the most interesting of the characters in the "Iliad," but the moral characters seem to borrow radiance from them, and take part in larger wars than those of which historians write in prose. Take the gods out of the "Iliad," and you diminish the heroes.

Literature will always have to return for inspiration to Olympus, though it may be an Olympus transformed. The future of literature is in the past. It is in the recovery and resurrection of the vanished faith of the vanished ages.

When Thomas Love Peacock wrote mockingly of poetry a century ago as a kind of literature unsuitable to men in an age of reason, he may have written in jesting fashion, but what he said was fundamentally true. "A poet," he declared, "in our times is a semibarbarian in a civilized community. He lives in the days that are past.

His ideas, thoughts, feelings, associations, are all with barbarous manners, obsolete customs, and exploded superstitions. The march of his intellect is like that of a crab, backward. The brighter the light diffused around him by the progress of reason, the thicker is the darkness of antiquated barbarism, in which he buries himself like a mole, to throw up the barren hillocks of his Cimmerian labors."

There you have the truth put in a hostile fashion, but it is none the less truth. The march of a great poet's intellect is, like that of a crab, backward—or would be except for the fact that a crab walks sideward. If the belief in Olympus, or in something corresponding to Olympus, is the mark of a semi-barbarian, then a modern poet will necessarily be a semi-barbarian. He will probably be more at home in the dark ages than at a contemporary meeting of shareholders. This is not to say that either the great poets or the great prose writers of the future will be occupied mainly with religious themes. Religion in itself, in the ordinary sense of the word, is no more likely to produce great literature than party politics. If you look around the shelves of a theological library, you will probably find even less good literature than on the shelves of a purely secular library. Glance through a hymn book, and you will come on a very few poems that you feel ought to be included in the "Oxford Book of English Verse."

One of the most astounding facts in literary history is, indeed, that while so many passionately sincere men and women have written religious verse, so few of them have written poems as inspired as the poems other men have written about nightingales and daffodils. Wordsworth declared that poetry is the spontaneous overflow of powerful feelings. Well, here among the hymn writers you have surely the spontaneous overflow of powerful feelings—feelings for which the writers would have been prepared to go to the stake,—yet, as literature, their verses are little better than the sort of verses that could be written in favor of the policy of Mr. Coolidge or Mr. Lloyd George.

This does not mean that hymns are not good for their own purposes, which are conceivably as noble as the purposes of literature, or more so. It would be as absurd to complain of the literary quality of hymns as it would be to complain of the literary quality of "God Save the King." These hymns move us, but they seldom give us the double delight of great poetry —the delight in the thing expressed and the delight in the way in which it is expressed.

It may be that the ordinary poet, in writing hymns as in writing patriotic poetry, depersonizes himself and writes in order to express the emotions of human beings in general rather than his own personal vision of the world. That, I think, is the most reasonable explanation of the mediocrity of most religious verse. When we read Wordsworth's "Daffodils," we feel that we have been admitted into

the intimate secrets of Wordsworth's soul. When we read Bishop Heber's "From Greenland's Icy Mountains," however, we do not feel that we have been admitted into the inner sanctuary of Bishop Heber's imagination. He has not recreated the world for us; he has only exhorted us. We suspect him of writing, not in order to communicate his vision of life to us, but in order to do us good. He writes as the advocate of a cause, and not in the pure delight of the imagination. —ROBERT LYND, in *Atlantic Monthly.*

The Adult Replies, "I Can"

According to Prof. E. L. Thorndike, of Columbia University, "nobody under forty-five should restrain himself through fear of being unable to learn anything that his work in the world demands. If he has this fear, or doesn't learn seemingly as easy, it is at any rate not because of lack of ability."

Why, then, don't adults learn more than they do? One reason is that they are busy doing something else. Another is that they've learned as much as they want to. They have enough equipment to make a living, or to be companionable, to be comfortable.

And when they feel the stir of ambition, they are hampered by conditions which tell considerably on the pace with which they acquire learning. They are tired, after the day's work. In the ordinary night school, there is too much pressure and strain, too little of that social equality and that naturalness which are so essential to making the creaking machinery go.

A different kind of setting must be provided. A way must be contrived to give the older learner a feeling of mastery and to keep him from becoming confused. It is in this direction that leaders in adult education are casting about for methods to give form and substance to the discovery that it is not age but a mistaken conception of the mind's capacity to take in new impressions which has prevented a vast growth in competence and exaltation. —*Birmingham Age-Herald.*

Are Talking Movies Better?

It is the fashion to dismiss the talking movies somewhat humorously, on the ground that the situations to which the screen is dedicated are so puerile that to supply words to them is merely to make a bad matter worse. Indeed, it seems to us that a few months ago we were enunciating some such doctrine ourselves.

We do an about-face. The talking movies, or at least such talking movies as we have seen, strike us as far superior to the silent ones... Your ear quickly grows accustomed to the reproductive device and actually hears better than at the legitimate drama, for the amplifiers carry the voices to all parts of the auditorium.

Again, the effect is not to increase the inanities of the screen but to diminish them. Scenes that

previously would have been relied on for smashing effects have to be cut out, for with words they would be so inane that even a movie audience would laugh at them.

Again, it seems to us that we detect a different mood on the part of the audience. Watching a silent movie, it is obviously more interested in faces and shapes than in the story proper. But with words supplied it has to listen, and thus it seems to get its mind off purely physical things and get it on the fable, the talk, and the characters as characters and not as cuties.

What presents the great problem, we venture, is locating the area of interest. In the spoken drama that area is the stage itself. In one way or another the dramatic effect arises because you do not know what is on the other side of that door. But in the movies no such dramatic effect is possible unless it is artificially contrived. The eye of the camera sees all. We have been accustomed for years to beholding the lovers kiss, the villain sneak up to the window, the detectives' train rush on through the darkness, and the clock mark 12, all in the space of a few seconds. In the movies we are on all sides of a dozen stages at once. But that, for some reason, seems to destroy the effect of dialogue.

The talking-movie producers, we imagine, have a real job on their hands here, in developing a suitable technique. They may find that they can often make better stories by confining them almost entirely to one set, as the stage people do. But it will be highly interesting to watch what they evolve.—*New York World.*

Are Rules Tyrants?

There has been considerable discussion in business periodicals regarding purism in the use of English. S. K. Wilson, copy chief of one of the leading advertising companies, contributes to Printer's Ink some observations of value to all who write.

He takes the sound position that the use of the preposition at the end of the sentence, the split infinitive, slang, or anything is allowable when the effect demands, and "when you know how to set the broken limb afterward."

Mr. Wilson tells a pertinent story about a young man who once protested to Dudley Buck, the musician, that he didn't need to study theory to become a musical composer. He had ideas—why not just let 'em write themselves? If he took care to say in music precisely what he meant why couldn't he write flawless compositions? And then he launched this clincher. "Chopin," he whinnied, "broke all the rules of composition and got away with it!" "Sure," said Buck, "but he had mastered those rules before he broke them."

It's with the fellows who write before they've mastered the art of writing anything that I quarrel.

There's the chap who says, "Write in your letters exactly what you intend to say and you'll achieve good writing," as if he were saying, "Pay attention to construction and syntax and your writing

will be, *ipso facto*, putrid." A silly fallacy, for an illiterate man could say what he intended to say yet miss good writing by several miles. A bigoted pedant can pay heed to syntax and construction, yet say fairly decisively what he intends to say. Will his knowledge of English prevent that? Can't one write comprehensibly and correctly at the same time?

Nothing is more stupid than to decry attention to syntax and style as something that necessarily fogs meaning and cripples vigor. By correct writing nobody with any gumption means finicking writing. But saying what you mean *isn't* good writing unless you're familiar enough with syntax and words to say it right.

And please don't anybody else tell me that the purpose of writing (he is speaking of writing advertising, but the reference is equally apt to writing articles or fiction) is to sell, as if implying that the man who insists on flawless English is fumbling that purpose! The desire to sell and the ability to sell are entirely compatible with careful English. Oh, yes. There we barge again into the ridiculous misconception that careful English means high-brow, stilted and finicking English. No such thing. Just as, according to the ancient proverb, there is a time to murder, there's also a time to murder English. You want a certain colloquial effect. Good: off with the head of a predicate! You're appealing to a certain class of reader: *let* the preposition tag on at the end of your parade of words—where it looks right to that class of reader. You want plenty of gusto in your message: O. K., unsheathe your adverbial sword and split all your infinitives from top to toe. I'm with you. But—

When a writer carelessly or ignorantly uses "nor" for "or" and "hardly" with a negative; when he writes, "I deducted the right solution"; when he says, "polite parliance" and "murial decorations"; when he locates the quotation, "God tempers the wind to the shorn lamb" in the Bible; when he mix-mets as recklessly as "Getting off to a flying start is often getting off to a bad finish, for if you don't hook the reader in the first line you may never land him at all"—things like that—then Teacher grabs the birch.—*Printer's Ink.*

Modernistic Typography

The editor of the Inland Printer (Chicago) declares, in an article in Printer's Ink that modernistic typography is often neither modern nor effective. The article deals with the use of strange type faces in advertising, but is equally applicable to book and magazine work. Wherever the article mentions "advertising", therefore, read "the printed page".

When it comes to the question of typography, says Mr. Frazier, I'm a fundamentalist.

That doesn't mean I am so bound up by tradition I wouldn't welcome a change for the better, or that I am opposed to the main ideas behind real modernism in general—expressed in some pictures, some furniture, some bric-a-brac, and,

yes, some typography—namely, simplicity and color.

It simply means I'm a fundamentalist in the belief that (1) type was made to read and (2) advertisements—that is, all printed pages—should be inviting and readable. I do not believe, furthermore, that a type face is an end in itself to gratify the whim of the designer, one of whom characterized the most recent child of his facile brain and hand as the revival of one of the "comicalities" of 1880. Still furthermore, I do not believe that the chief end of an advertisement is to make readers marvel at the ingenuity of the typographer. I do believe the chief end of an advertisement is to influence folk with what it says, which it cannot do if the readers are constantly type-conscious.

Now, if there's a style it must have features; there must be a relationship in motif that can be identified. Futurism, cubism, and the whole flock of impressionistic styles—the real representative work, not everything so-called—are based on definite principles and feature definite motifs—namely, geometrical forms.

As far as typography is concerned—which includes, of course, its relations, lettering and ornament—the use of the term "modernistic" is justified in about 5 per cent of the cases where it is applied. There is no point of relationship between most of what is called modernistic typography and real modern art, and there is, as already stated, the widest diversity among advertisements commonly designated as modernistic.

In the first place the style of lettering and type most conformable with the fundamentals of modern art in illustration is the gothic (block) style.

The vast majority of work called modernistic, however, is not done in such types at all. Dainty, slender scripts are used with fat, contrasty romans. If one were representative of the style, the other couldn't possibly be. Worse still, such wholly different and inharmonious faces are often used together in one advertisement.

Since the object of using type is to transmit thoughts and ideas to those with whom you cannot talk in person, I insist that the cardinal essential in type itself is legibility. If you think otherwise, then you believe it is best to talk so you can't be heard, or in such a manner that you cannot be understood, as if, for instance, your mouth were full of mush.

Type that is not easy to read fails in the first essential, and the types favored for so-called modernistic printing are hard to read.

I am a fundamentalist in the belief that good looks is the most powerful factor in getting attention that counts. The love for beauty cannot—must not—be allowed to die. The eccentric, the weird, the bizarre, and the extra-bold effects may be very strong in getting attention *for* an advertisement, but these very features make it difficult for the reader to keep his attention on it.

Effect as a medium for getting

attention is a matter of contrast. If you could have a monopoly on the use of bold-face type on a page where other advertisements also appear, or could protect for your own use anything but the most formal layout, it would be a different story—that is, as regards the matter of getting attention. Your advertisements would dominate every page on which they appeared. But, since these things are as free as the air we breathe, and as everybody's doing it, we are all just where we started.

If publications would establish certain standards and end all this striving and turmoil, seeing to it that every advertisement was set in a sane and readable manner, interesting, of course, without being obstreperous, the intrinsic merit of everything would find its market just the same. But that, of course, is utopian, and also not pertinent to the topic.

Getting back to our subject, it seems that there can be no sound argument against legibility and good looks. The types largely used in so-called modernistic typography are not good-looking, and most of them are positively ugly. Except for Bodoni Bold, which is favored by the saner devotees of the style, the modernistic types are anything but readable, and the Bodoni scales very low in that respect alongside Caslon, Kennerley, and Garamond, to say nothing of the less pleasing but more legible Century and Bookman. Many devotees of the manner know that many of the type faces the craze has brought along are impossible except in large sizes, which should be enough to indicate they are not 100 per cent there.

Assuming that legibility and beauty in the type faces themselves are desirable, as it seems we must, what other charge can be brought against most of the typography posing as modernistic today? Readability and good looks also depend on the manner of arrangement—layout. How does modernism stack up in this respect?

Well, for one thing, we are accustomed to reading from left to right in straight horizontal lines. When lines of type are arranged vertically, on the slant, or in semicircles we upset the habit of reading. It seems manifest that the ensuing irritation must have an adverse effect upon comprehension and therefore upon the impression the message makes. Such are features of so-called modernistic typography.

The shades of modernistic lamps are not hung upside down. Lamp manufacturers do not see fit to disregard use in adopting the style, as some typographers and advertisers seemingly do.

One of the claims regarding modernistic typography that galls me is that it is new. In art modernism was—but in typography it is not. Instead of following the fundamentals of modern art it goes back to the 80's for the style of layout, and that far and farther back for its types. Bodoni, the best type featured in it, was designed over a hundred years ago. Following a wide use in years immediately following its inception, the face was put on the shelf and then re-

vived again—all before the advent of modernism.

Fancy types, ornate scripts, letters adorned and finished off with curls and flourishes, are museum relics trotted out from the age of hoop skirts. After the original fading-out of fancy letters the age of rules came on apace. Paneling became profuse, lines of type were arranged zigzag, in curves, vertically, on the slant—indeed, just as they are now so often set in so-called modernistic advertisements, the type of which is often smothered with rulework and meaningless dingbats, miscalled ornaments.

The point of all this is not only to nail the lie about modernism as it applies to typography being new, but to bring up additional points to show that much of it is bad as well as old.

Fancy types were discarded because it was realized they were hard to read. Intricate, involved arrangements or layout went by the board for the same reason. —*Class and Industrial Marketing.*

A Defender of Standards

W. C. Brownell, who died last year, was a vigorous survivor of that Late Victorian era of American letters in which Henry James and W. D. Howells were the chief fixed stars. On the staff of the Nation in the seventies, publishing his first book in the eighties, issuing "Victorial Prose Masters" and "American Prose Masters" twenty and thirty years ago, he was moulded in a conservative age.

In temper he was always a strict if genial classicist. In American criticism his work stood for what Arnold and Pater's stood in England, and he prided himself on his intellectual kinship with the former. To his critical writing he brought an equipment of the rarest kind: a learning as deep, varied, and human as Lowell's, an urbane, penetrating intelligence, an ironic wit, the most exacting and refined taste, and an expert knowledge of literary technique.

With all this he had a curiosity which stretched from Plato to the most strictly contemporary productions—Sinclair Lewis, for example. Such a combination of scholarship, polish, and wise insight made each of his successive books a permanent addition to literature.

Mr. Brownell and his fellow-classicists, like Paul Elmer More and Irving Babbitt, are frequently reproached for gaining only a small audience and affecting but slightly the course of contemporary letters. The reproach might in larger degree be directed at the literary world which carelessly ignores them. Mr. Brownell's central message was always clear enough.

We need, he taught, to have a standard of culture, of solidity, of intellectual seriousness, of artistic purity, to which all our best literary craftsmen shall be exactingly held; a standard such as that to which Howells and James and Mrs. Wharton instinctively conformed. He believed that because we lack such standards, exalt mere cleverness, and mistake "transitory intensities" for deep feeling, our literature tends to fall short of the

highest creative pitch. It is experimental, vagrant, and immature compared grade for grade with Europe's. No message could have been more valuable in a country that is vigorously productive but that is certainly none too disciplined.—*The New York World.*

Dr. Collins Sees Starvation

A bane of journalism today is fabricated stuff—syndicated stuff, it is called. The dead line in this country is one which prevents us from getting beyond a certain convention. There is nothing that makes standardization of intellect with the same certainty as does syndicated literature, whether it be news, editorial, so-called humor, or literary stuff.

I have seen all newspapers transformed within my lifetime. There are men of greater intellect in the newspaper business now, of better education, of more comprehensive understanding of world questions and world politics, than there ever were before.

Why can't they make a great newspaper? Because individualism has been destroyed by corporate interest. So that now there are how many outstanding newspapers? What has become of American humor? A generation ago there was that quality which, if any personal one is God-given, existed in American newspapers greater than in any other country in the world. And now what do we have? A little Yiddish humor that no one can understand except he has had my experience of speaking Yiddish for a quarter of a century, and canned stuff that is sent out by scores of agencies, hundreds of agencies I would almost say, in New York, over all the country, and the public feeds upon it and it is a pabulum that gives them emotional starvation.—DR. JOSEPH COLLINS, reported in *Editor & Publisher.*

Emergence of Old Pybus

I came across Old Pybus much as I met the man who suggested Sorrell. It was in a country inn, and the old fellow was there just as he is in the book, with a brass gong like a halo behind his Roman head.

I don't suppose I had more than a dozen words with him, but the picture of him stuck and had to come alive as Old Pybus. It is always amazing to me how these people come to life and impose themselves on you. In the course of a day Old Pybus and his family and his heroism and his humor were there in my mind.

I saw the whole of him like a picture in a crystal. I knew that I had to sit down and spend months putting him on paper. He was a good friend to know. He taught me quite a lot while I was living with him. I suppose there is a good deal of one's self in Lance, and I felt quite like a son to Old Pybus.

He arrived just at the time when I had reached the same sort of philosophy as his. Life's a failure when you have learnt to

be kind. And you are damned most thoroughly if you have succeeded in being just damned clever.

As for Mary Merrill, she is what life has taught me in woman, the women who matter to a man and to life. Some people have said that she is too gentle. It is the gentleness in woman which gets there. That is what Old Pybus knew, and I'll back him against all the ultra-moderns.—WARWICK DEEPING, in Letter to Alfred A. Knopf.

Bread and Circuses — and Newspapers

Readers will have noticed an interesting debate in Editor & Publisher columns by representative newspaper executives on the question, "Are readers paying enough for newspapers?" Most of those who write for us candidly take the negative position, and cite their reasons, some of which are:

It is economic fallacy to sell a product below cost; it is unsafe and unwise to encourage advertising domination; let the public bear a larger part of the production-cost and the advertiser share in the benefit; the pursuit of mass circulation to satisfy the demands of advertising interests is out of hand and should be controlled; it is human to value a possession that is justly paid for; a higher copy-price and controlled advertising would yield a better newspaper; the newspaper that views advertising as a by-product and a subscription as a real product is on safe ground, both economically and to meet the obligations of a constitutionally free press.

It has long been the contention of Editor & Publisher that the American public is better satisfied to support a newspaper which sells at a profitable copy-price than it is to contend with a cheap retail rate which forces the publisher into unpleasant expedients. It is possible for exceptional newspapers to develop a large volume of high-class advertising and entirely control it, but the low copy-rate tends to open the floodgates for profit on the advertising side without regard to the public interest.

Two of the evils thus encouraged are over-size and over-emphasis on the commercial function of the paper. A happy medium position is to be found in fixing a copy-price which is adequate to meet at least the cost of raw materials and delivery, and it should be employed when competitive conditions permit. We see retail prices increased now and then, without the slightest risk to the publisher, with immense good to the publication, and without a note of complaint from the readers. This is not often possible of immediate accomplishment, but it is an ideal for which to strive.—*Editor & Publisher.*

One of the first books of which a writer should possess himself—and that leaves the way open to begging, buying, stealing, or borrowing—is a good dictionary of quotations; and be sure that it is fully cross-indexed.

Peradventure anyone should ask why, let it be said at once that the one thing for which authors should not use such a collection is merely as a supply station from which to "lift" a great array of quotable sayings. Thousands of mediocre writers are doing this very thing. As for the positive values of encyclopedias of wit and wisdom, more later; just now, a few words on the quoting habit.

Experienced editors soon become adept in spotting the young writer who loves to interlard his own not-too-well-nourished ideas with the sententious sayings of the great and the near great. Granted that occasionally a quotation may come pat to the need of the moment, it yet remains true that over-quotation is a sign of either pedantry or a mind that has not mastered its subject and hence feels the need of bolstering. We can all remember the old-time preacher who used to substitute abundant quotation for personal thought; his present-day counterpart uses the dictionary of quotations and the typewriter in preparing all his articles.

Granted again that now and then quotation is an excellent literary device, the Editor has a notion that what writers need in such a case is not a supply of sayings from the ten most-quoted authors in the profane English-speaking world—Shakespeare, Bacon, Pope, Franklin, Burns, Longfellow, Emerson, Tennyson, Samuel Smiles, and your other favorite—rich as such a treasure house should be for purposes of personal inspiration. A really valuable asset of an author is a quoting familiarity with the masterful thinkers of the last quarter century. No one but a carper will quarrel with the quill driver who makes a limited and judicious use of these latter. It is when we are constantly regaled with tid-bits of wisdom that have become dry from long public airing that we rebel.

Quite as a matter of curious interest—and writers need that sort of diversion at times to ease the

tension of study—it is interesting to see how many popular quotations are garbled. No one knows this better than a careful editor, yet even the most lettered of them all once in a while allows a misquotation to creep into his pages.

Because—even by the irreligious—the Bible is by far the most widely quoted book in the world, its words are naturally the ones most frequently twisted, sometimes to the utter subversion of their meaning. The classic example, of course, is the assertion that money is the root of all evil, whereas only the love of money is so stigmatized. (Make your own pun here—you will like it best.) How often do we hear the expression, "In the sweat of his brow"; the correct wording is found in Genesis III:19—"In the sweat of thy face shalt thou eat bread."

A little-read "minor" prophet is Habakkuk, but one of his phrases is often quoted, and almost always incorrectly. In the second verse of the second chapter of the book we find this sentence: "Write the vision, and make it plain upon tables, that he may run that readeth it." Yet how many authors and orators have said "that he who runs may read." Properly interpreted, the original would seem to mean that, having read the message on the tablets of stone, or of parchment, the reader should run and spread the word everywhere. There seems to be no justification for the idea that here was a message written so large that he who runs could read it, yet that is the common use of the quotation, or misquotation.

Sometimes we are so tickled to see a bubble burst and hear it pop that we go to extremes. The Editor was caught in such a ridiculous mood today. In reading a magazine published in Kingston, Jamaica, "The Cosmopolitan," he was interested, and not a little chagrined, to learn that Esau has been blamed unjustly for having "sold his birthright for a mess of pottage", as the popular phrase runs. Says the Jamaican writer: "In the Bible only two statements are made: (1) That Esau sold his birthright to Jacob; (2) That Jacob gave Esau bread, and pottage of lentils. That he sold his birthright for a mess of pottage is only a deduction."

"Pop!" said the Editor. "Another good quotation gone wrong!"

Then he did what he should have done earlier—borrowed his wife's Bible. Sure enough, the twenty-fifth chapter of Genesis did put the two facts in sequence (though not in the sequence quoted by the Jamaican writer), and the Scripture writer did not formally link them. But in the margin there is a reference to Hebrews XII:16, and there one reads this:—"Esau, who for one morsel of meat sold his birthright."

Um! The bubble once more seems to be full of perfectly good air, and quoters are still on safe ground.

The same critic of quoters calls attention to the fact that Shakespeare did not say that "Comparisons are odious," but that they are "odorous." True enough, and this the Bard did in "Much Ado About

Nothing." However, when we allege that "Comparisons are odious" we are quoting from Burton's "Anatomy of Melancholy", whether we know it or not! By the way, Cervantes in his *Don Quixote* says that "comparisons are offensive"—or so his translator makes him say; the Editor has not access to the original Spanish. Now, did both these authors misquote the divine William or were they striking out on their own?

The foregoing naturally suggests the idea that variants—and all literature is full of them—are often labeled misquotations when they are only paraphrasings, or perhaps unconscious cerebrations. The Editor had a notion that this might be the case with the popular couplet,

Convince a woman against her will,
She's of the same opinion still.

and of this variant:

A man convinced against his will,
Is of the same opinion still.

But no author could be found for either version. What appears to be the original is found in Butler's "Hudibras":

"He that complies against his will,
Is of his own opinion still;
Which he may adhere to, yet disown,
For reasons to himself best known."

In Nathaniel Lee's poetic play, "Alexander the Great", we find a pentameter line frequently garbled in quotation:

"When Greeks joined Greeks, then was the tug of war."

Obviously, the phrasing, "When Greek meets Greek, then comes the tug of war" is a misquotation.

Similarly, as the Jamaican writer correctly notes (though crediting Coleridge's couplet to Southey),

"Water, water everywhere
Nor any drop to drink"

is most frequently misquoted as,

"And not a drop to drink."

But you each may make a game of "Quotation, quotation, who has the quotation?" The one who can give the most exact renderings—Oh, pshaw, make your own rules!

Cocktail drinking has its opponents as well as its proponents, but there can be no two opinions on the merits of cocktail thinking.

Certainly a thought sparklingly phrased, is a wonderful pick-me-up. That mind must be jaded which does not react creatively on reading two or three lines of coruscating wit. That after all is the richest use to which the Hoyt-Ward "Cyclopedia of Practical Quotations", or Walsh's "Encyclopedia" of Prose and Poetical Quotations can be put—and these are mentioned because the Editor has a notion that they are the best collections extant.

Sometimes such a mental cocktail will set the reader veering off at a great tangent from the original circle of thought. All the better, because all the more likely to be fresh and—rarest of all things—original. Then, too, disagreement is a fine stimulant. "'Tis

thus," says Hoker; "'Tis not," say we, "but 'tis so", and suddenly a merry argument is in full cry. Before we know it a thought has been tracked to its lair and—though not before we know it—an article emerges from the dust of pursuit.

Yes, there is a purely intellectual side to the physical axiom that action is equal to reaction, and in opposite directions.

Then, it is a perpetual source of surprise to find what wealth resides in one simple-seeming word. Swallow it, digest it, let it nourish your thought, your emotions, and a book will issue as sure as rejection slips; and if not a book then a poem, a story, an article. Try it and see. Your dictionary of quotations is full of such words; but the one that will awaken you may put your fellow writer to sleep.

Another stimulating use of such a volume as we are thinking of is for practise in paraphrasing — a dangerous trick which, if well restrained, may nevertheless prove to be a source of strength in phrase making. It calls for a nice conscience and considerable skill in self-evaluation to know when we are re-phrasing to the point of plagiarism. However, that is a personal question and only good sense can hand in the verdict.

Suppose you look over a group of generic words, such as laziness, trickery, sacrifice, generosity, what not, and having met with one that gives your mind a fillip, produce an epigram. Then take down your book of quotations and see how much more awkwardly some similar idea was expressed by Irving, or Ben Jonson, or Congreve. What? It may set you up pridefully; or it may not.

Finally — for what is it that someone somewhere said about brevity?—one delight that the Editor finds in a mass of quotations is the introduction he is sure to receive to the fine qualities of some hitherto unknown writer. Often there follows a journey upstairs to the workshop, and the epigrammatist is looked up in, say, Warner's "Library of the World's Best Literature". And then all sorts of work may be neglected. Oh, hum!

The Word Page

It is all very well to tell the young writer—who often is no greater sinner than is the experienced craftsman—to use words with discrimination, but how often it is that he does not know just where to look for his fault, and how to correct it when he has found the trouble.

Books of synonyms are the innocent sources of much trouble in this respect, because too many users of them assume that if a synonym is a synonym most if not all of the words under a single key-word may be used interchangeably. Of course this is far from being true. Unhappily for the writer who is not able to make close discriminations in word-usages, it is the subtler shades of meaning that lead the writer, as well as the speaker, to betray his weakness in language.

One, and frequently the best, way to test the perfect fitness of a word used to portray a character under a definite set of conditions is to consider the word in relation to the nature and the present mood of that character. For example, today I read a story in which it was said that a physician looked slyly at his patient. Another doctor might have, but not this one, for there was absolutely nothing sly or underhand in his character. Actually, he looked covertly—that is to say, with a desire, but not a mean desire, to hide his glance.

"Grab" is often used when "seize" would be a much better word. The former connotes rudeness, or more or less roughness, whereas the latter means merely a quick, firm grasp. To grab is to seize roughly or rudely, especially with undue haste.

The variants of *call aloud*—yell, shriek, scream, and all the rest—demand a nice consideration of the person described and his emotion, as well as his actual voice. "Shriek" and "scream" are suggestive of a shrill, sharp cry, while a yell is heavier in volume and also deeper in tone.

Though "scare" is a synonym of "frighten," the latter denotes the more serious emotion. In fact, precise users of English would never say that a woman was scared by a roaring beast; the sound might frighten her. However, she might be scared at the appearance of a mouse. Hence

"scare" is better used to denote a trivial cause for fear, perhaps even a groundless fear.

Another valid test of the suitability of a word is to inquire whether it says more or less than you intend. For example, "palpably"—to be exact—conveys the idea of touch; a palpable thing is evident because of touch. This of course is a literal meaning, for the word has a derivative meaning synonymous with "obviously," "evidently," "very plainly," "clearly," "at first glance."

Nowadays writers quite commonly use "claim" without any idea of the declaration of a right. Properly, I may claim the right to appeal to the courts for justice on any reasonable ground, but it is not precise English to say, "I claim that he is wrong." I can properly claim only that which is my own. If my claim is disputed or denied, I may maintain—hold to—my claim. However, I may "declare that he is wrong," or "aver that he is right," or assert a certain fact.

Similarly, "state" is often used when some less formal word would be much better. I "state" when I make an explicit or formal declaration; I "say" a thing when I merely utter my thought about it informally; as, "President Coolidge says that he will state his position clearly in a message to the Congress."

Lately I have noticed a slovenly use of the word "administer" when "minister" would be preferable. Even Sabatini, whose knowledge of English is well beyond the ordinary, writes in "The Hounds of God": "He administered to her needs", or some such expression. "Administer" is a transitive verb; as, "The attorney was appointed to administer the trust"; "She administered her mother's estate." "Minister," on the other hand, is intransitive, and takes "to"; as, "We lovingly minister to the wants of our children."

In Ethel Sedgwick's new novel of manners, "When I Grow Rich", I ran across the word *stravaging*. It was new to me in that form. *Stravagant* means wandering, and the Scotch dialect word *stravage*—both the noun and the verb—signifies stroll, or ramble. On the other hand, the obsolete *stravagant* holds to our modern application of the stem, and means "extravagant." Of course it is easy to see how the idea of wandering loosely beyond the limits of wisdom, as in expenditure, would give us our modern word *extravagant*. Of course, also, *extravagant* comes to us directly from the Latin.

The following quotations from letters recently received may help other writers find a new market or win more acceptances from old ones.

The Carbonator and Bottler—National Journal, 504 Bona Allen Bldg., Atlanta, Ga., says: "We are glad to get stories of a business-building nature, showing how definite programs have benefited bottlers. Good illustrations add to the interest of feature articles."

The Mohawk Rug Retailer, Syracuse Building, Syracuse, New York, writes: "I should like to make it very clear that what I most prefer are interviews with the heads of successful rug departments or stories of personal success on the part of individual salesmen on the floor. I am endeavoring to lean strongly, so far as the columns of the Retailer are concerned, in the direction of practical hints of general application rather than to mere academic articles of the inspirational type."

This from The Feed Bag, 86 East Michigan Street, Milwaukee, Wisconsin: "Just now we particularly desire an article on a dealer who successfully operates and maintains a feed-mixing and grinding service for his customers or who operates a truck delivery service. Get pictures of machinery used, if possible, and relate the costs, influence in creating new business, and give a general interview with the owner. An article that meets these requirements is almost sure-fire with us. Success articles on specific dealers are also welcome.

"We shall always be glad to consider anything you may wish to submit and we look forward to receiving some good material in the East, as we have become the official publication of the Eastern Federation of Feed Merchants and the New England Retail Grain Dealers Association."

You will note that each of these magazines is in the market for specific and practical material in its particular line. If you are able to supply it, I believe you will find them all good names to add to your trade-journal list.—G. M. D.

Western Farm Life, published at 1518 Court Place, Denver, Colo., is a very good paper to deal with. It is bi-weekly, covers the Rocky Mountain states, and is Colorado's

only farm paper. It pays $2.50 per column, first of month following publication. Material should have the slant of irrigation, high altitude and plains farming. I have sold a considerable number of articles, specials and features to it; I also have had assignments for articles. Western Farm Life has given me the assignment of writing a column twice a month. It is headed "High Altitude Farming." I first suggested this column to the editor a number of years ago. At that time it was not possible to include it as a feature. Then when I had forgotten about it, or nearly so, the editor, Mr. George C. Wheeler, assigned me to write this column. Here is another angle to farm paper writing: Suggest a column to some editor and get the assignment for writing it. Western Farm Life is an interesting, up-and-going paper whose circulation is increasing rapidly. It is well worth getting acquainted with, if one lives in the Rocky Mountain region.—A. H. G.

I keep in a small loose-leaf note book a so-called "dialect list." Whenever an article appears in THE WRITER'S MONTHLY treating of slang or dialect, I jot down in its alphabetical order a word regarding it. Opposite, I record the date of issue of the Monthly and the page. For example: a recent issue of THE WRITER'S MONTHLY contained an article on nautical slang, so I recorded: "Nautical Slang. May, 1928. Page 427." It takes but a moment to file these and yet they are of inestimable value when writing a story requiring the use of slang, dialect, or professional terms, and save hours of research.

There is a world of material for short-story characters as well as plot-ideas to be found in elevators. I have sold a number of stories built upon the ideas obtained from what I term "elevator inspiration." No matter what the nature of the building in which I find myself, the people enclosed for the moment in these tiny moving "houses" are always worth noting, as one gets a more personal slant here than when merely passing crowds on the street. I have observed, too, that one of the "passengers" nearly always says or does something to reveal an interesting trait worth remembering. The alert observer will also find here material for children's stories.—E. F. L.

Sam Spalding, editor of Sales Tales Magazine, Mt. Morris, Ill., says, "At present we have enough fiction for some months, but of course we are always looking for striking fiction, either short-stories of two thousand five hundred words, or less, preferably, and two or three part serials with installment of about the same length. But they must be unusually good. We aim to divide our fiction about equally—fifty per cent general, with a little selling background, and fifty per cent real stories of selling on commission, in fiction form, with a strong love or humorous interest.

"We also want to see personality articles—interviews with successful salesmen and saleswomen, with photographs—short practical experiences in direct selling, preferably in the first person; and the like."

In answer to an inquiry, The Lumber Manufacturer and Dealer, 4660 Maryland Ave., St. Louis, writes me the following:

"We are in the market for feature articles dealing with the absolutely new in lumber retail merchandising ideas, new methods of operation for any department of industrial consumers of hardwood,—that is, furniture makers, cabinet makers, automobile manufacturies, and other wood consuming products—and new phases of lumber manufacture at saw mills. This is a very brief outline, of course, so it will be well to query first before submitting manuscripts, as it may save you time and expense.

"We like pictures that add to the reader's interest of the article."

Aviation, 250 West 57th St., New York, is in the market for news and features pertaining to air craft. A new section entitled The Buyer's Log Book will be devoted to short descriptions of new products, equipment, accessories, material, etc. Pictures are used whenever possible.

The general news section, Airport, Airline, and Foreign Activities, will be printed three columns to a page and will carry a date line.

The feature stories will be paid for on acceptance at a rate of seventy-five cents per inch. All other material will be paid for once a month at fifty cents per inch.—R. T.

Maybe the rest of you don't think much of the fillers and other "shorts" that sell from $1 to $5 apiece, but they take practically no time to write and one is always hearing from them, and for my part I enjoy these friendly little checks. The following have accepted bright sayings of children: Liberty, Box 380, Grand Central Station, New York, and Aunty Bee, Chicago Tribune, Chicago. Each pays $5 for an acceptable saying, and these markets are not a bit harder to "make" than the $1 ones. The following pay $1 apiece for each one printed: Children, the Magazine of Parents, 353 4th Ave., New York; The Golden Now, Elgin, Ill.; The Daily News, 25 Park Place, New York; the New York Evening Graphic, Baby Sayings, New York; Milwaukee Sentinel, Milwaukee, Wis.; Minneapolis Journal, Minneapolis, Minn.; Capper's Farmer, Topeka, Kansas.—T. B.

Having literally "picked from the air" dozens of checks for brief news items of interest to the baking trade, I am so happy that I want to tell other writers that there is no better market than Bakers' Weekly, 45 West 45th St,. New York. Mr. L. C. Chamberlain, news editor of this excellent trade publication, wrote me as follows:

"In checking over our correspondents' contributions we find that your recent material has been quite limited.

"We are sorry to see this and are anxious to do whatever is in our power to augment your contributions. As a further inducement our rates for your published material will be increased from 30c to 50c an inch.

"We are always on the lookout for special articles, either with or without photographs, and suggest this as one means of increasing your contributions.

"You will find us ready at all times to cooperate with you to the fullest extent."—L. D. B.

Writers who confine their efforts to trade and class papers often overlook one profitable side line, and that is news of the trade. Let me illustrate. A florist recently committed suicide in our city, and obituaries went forward to two florists papers, as quickly as possible. The checks were not large, but they paid for a lot of postage so essential to the writing business.

A pioneer in the lumber business dies, or the drug trade, or a department store man. There is a dollar or two in each such instance for the alert free lance. Not long ago, a female crank walked into a meeting of the school board and verbally assailed the educational qualifications of the superintendent of schools. The board stood by their man, and eventually had to ask the woman and her several followers to leave the room. This story brought a good check from the American School Board Journal, of Milwaukee, as well as a letter of thanks. Bonds for a big, new high school were authorized at an election and a complete story of this brought a prompt check from this same periodical.

I watch the papers for all manner of news for trade papers, and nine out of ten of these bring in checks. So I draw the conclusion that while my neighbors may read the society pages, and the petty local gossip, it pays to gather news for trade papers. Some of these have come to depend on me for this sort of contribution.—R. C. S.

The Farm Journal, Philadelphia, is now using more fiction than formerly. On their rejection slip they now list a ninth reason for non-acceptance. The first eight reasons are substantially the same as they were listed in the Experience Meeting Department of THE WRITER'S MONTHLY for October, 1928. Reason No. 9 reads, "Our fiction features are practically all written to order."

Farm & Fireside, Crowell Publishing Co., N. Y., write that they are over-supplied with manuscript and are buying very little. —L. W. M.

The Girls Companion, David C. Cook Publishing Co., Elgin, Ill., writes that they prefer puzzles which are illustrated.

Katharine M. Clayberger, editor of People's Home Journal, 80 Lafayette Street, New York City, writes, "Lack of space prevents our accepting addditional material at present."

Arthur A. Poss, editor of Meat Merchandising, 109 South 9th St., St. Louis, Mo., is pleasant to deal with. This publication, which is the national service paper for food stores retailing meats and related products has a monthly circulation of more than 55,000.

William Alley, managing editor of Radio Retailing, requires that actual experiences of a bona fide dealer be given before the article can be considered for publication.

Ray Fling, editor of Restaurant Management, 40 East 49th St., New York City, wrote in reference to an article submitted to him that

it was too long for his immediate requirements, but he would be glad to make use of it if I would accept $5 for a 400-word length. He gave me an opportunity to decide whether to accept this or have it returned for submission to some other market. Ray Fling is a writer's friend, if the contributor will hit within a reasonable distance of the bull's eye.—L. E. D.

The manuscript report of the Standard Publishing Co., Cincinnati, Ohio, is very good for the free lance, as it has space for the editor to state the special reason for the returning of your article. It also contains several excellent suggestions to writers.

Unity School of Christianity, Kansas City, Mo., writes a nice letter in returning your manuscript that takes away some of the disappointment of not landing. They also send a copy of their magazine to you asking for more submissions.

Fawcett Publications, Robbinsdale, Minn., also sends a cheery personal letter thanking you and regretting that they are not able to use your story now, but—in certain instances—suggesting that you submit it at a later date. Signed, Robert Ahern.

David C. Cook Pub. Co., Elgin, Ill., send out with their rejection slips a helpful pamphlet on how to write stories for young people.

The Better Homes and Gardens, Des Moines, Iowa, always send a printed card thanking you for submitting your manuscript, and stating that they will report within two weeks. Their rejection slip is very instructive for contributors to their magazines. The Successful Farming magazine is also put out by the same company—The Meridith Publishing Co.

Colliers' Weekly, 250 Park Ave., New York City, promises a thorough reading of all manuscripts and a prompt reply.

I wrote to Curtis Brown, Ltd., 116 West 39th Street, New York City, in regard to selling my stories. Here is a copy of the letter they sent in return: "We read material submitted to us and if we think it has a reasonable chance to sell, we accept it for offer. We charge no reading fee and give no criticism. Our arrangement is ten per cent on work placed." The letter was signed, Mary Squire. They also sent me a fine booklet titled "On Marketing for Authors!"

Brant and Brant, 101 Park Ave., New York City, also have the same arrangement for their placing of your manuscripts. They ask that you tell them, upon submitting your work, where, if anywhere, you have shown your manuscript before. This last requirement is important in dealing with any literary broker.—R. G. D.

Harry E. Martin, Director of Research for the Chain Store Review, 1732 Graybar Building, New York City, writes that they have purchased the Variety Goods Magazine.

Stillman Taylor, editor of American Stationery and Office Manager, writes that this magazine has been sold and will be merged with Office

Appliances, at 417 S. Dearborn St., Chicago, Ill.

Grady Triplett, editor of the Petroleum Marketer and the Filling Station, states that he is interested only in editorial matter dealing primarily with the sale of petroleum products. He does not believe it a good policy for a petroleum dealer to engage in the sale of products outside of the petroleum field. For that reason writers with articles based on side lines for filling station operators and other petroleum dealers will not find a market with the Petroleum Marketer, or the Filling Station, whose editorial offices are at 215-18 Atco Building, Tulsa, Oklahoma.

Air Transportation, 1265 Broadway, New York City, uses news, feature stories and articles on all branches of commercial transportation. They prefer to establish correspondents in all cities having an air port.—R. T.

Various writers have tried to impress readers of the WRITER'S MONTHLY that it is much better to write with a certain publication in view than to write without aiming at any particular market. Confirming this view, let me say in rejecting material more and more magazines advise a prospective contributor to inspect a copy of the publication so as to note the manner of treatment and special editorial requirements.

Wallace's Farmer, Des Moines, Iowa, "uses no verse, no short fiction, and buys only short articles on agricultural subjects." This statement is issued to correct the misleading reports in several market lists that the magazine desires fictional material, poetry, and short-stories.

Progressive Teacher, Morristown, Tennessee, would like to consider articles dealing with personal experience in teaching, short plays on historical topics suitable for production by school children, good juvenile verse, and poems on historical subjects. I have received the following information in a letter from the editor: "Our regular rate of payment is $1.50 per page for prose; $1.50 for poems of three or more stanzas; and $1.00 for short ones."

In a note to the contributor, Our Dumb Animals, 180 Longwood Avenue, Boston, Mass., "solicits compelling articles about animals and birds, preferably with photographs where the figures are conspicuous and sharp. Our pages are few, and columns short, for which we require brief, concise prose. We suggest, as a limit, three hundred words; in rare instances, up to eight hundred. Comparatively little verse is used, and offerings of from four to sixteen lines are more likely to be accepted than longer ones. . . . Good photographs, with or without text, are always wanted." This is one of the magazines which urges the writer to examine a late number before sending material. A recent copy will be sent free on request.—M. V. B.

When the Writer Reads

Challenging Essays in Modern Thought

Young or old students of the formal essay will be interested in this book, which is expressly intended for freshman college classes. There are 32 essays and an equal number of student themes for study and comparison. The selections by the authors, Joseph M. Bachelor and Ralph L. Henry, have been discriminatingly made. Writers represented include Stephen Leacock, George Santayana, John Galsworthy, H. G. Wells, Henry Seidel Canby, H. L. Mencken, Agnes Repplier and Glenn Frank.—The Century Co., New York.

The American Annual of Photography 1929

The annual appearance of this volume is awaited by writers who have an interest in amateur photography at its best. The editors, Frank R. Fraprie, F. R. P. S., and E. J. Wall, F. C. S., Hon. F. R. P. S., have reproduced more than a hundred pictorial photographs impressive both in material beauty and artistic design. Twenty articles, including a review of the year's work in photography, deal with many phases of this living art. American Photographic Pub. Co., Boston, Mass.

The Art of Playwriting

This book is the result of an experiment conducted with playwriting classes in the University of Pennsylvania. Five dramatists were invited in succession to lecture before the student body; and now these lectures are put in permanent form for all those interested in drama from the creative side to take advantage of.

Jesse Lynch Williams in "Writing and Playwrighting", discussing the methods and problems of the dramatist, makes a clearly drawn distinction between the builder of plays and the mere writer not "in the business." "Substance and Art in the Drama" is Langdon Mitchell's contribution. Lord Dunsany deals very practically with the inception and formulation of a play, and simply and naturally speaks out of his own experience in an essay, "The Carving of Ivory." Gilbert Emery, on the other hand, deals with the trials and problems of production—"A Play is Presented"; and Rachel Crothers returns chattily to "The Construction of a Play."

There is very much in these five essays that is of practical value. The book is recommended to writers as being both interesting and instructive.—University of Pennsylvania Press, Philadelphia. $2.

How to Write a Play

It is unfortunate that St. John Ervine, who is a playwright of attainments, should open this book on playwriting with the old fallacy that writing cannot be taught; further, that even if writing in general can be imparted through instruction, drama can't be.

Now, the truth is that playwriting has been taught; it is being taught; and everybody who has ever written successfully for the stage has been obliged to learn somehow from somebody or something. Aeschylus and Anne Nichols alike may have received their perfect gift from on high, but their perfect art—that came from studying and applying the principles of "good theatre". No teacher worth the name believes in applying these principles like a clamp, whereas *any* teacher has possession of at least a few clues to the labyrinth of previous dramatic experience that a hopeful dramatist would be foolish to refuse. Indeed, Mr. Ervine himself proceeds by giving the fruits of his own experience to destroy his initial theory which, the reviewer suspects, was written out of modesty, anyway.

Mr. Ervine has thought over his own dramatic experience deeply. He has pondered his reasons for this and that. Having scrutinized other people's plays in the light of those reasons, he is enabled to point out why certain passages in Shaw or Synge are ineffective, for example; why certain other dramatic moments are unforgettable.

These reasonings, that seem almost invariably sound, are of the greatest importance for a playwright of the future to ponder over in turn, and from such ponderings it is not unreasonable to suppose that the old false moves, incredible desk dialogue and stupidly wrong mechanics that "intuition" has given us may be replaced by something better—not by "rules" but by intellection.

This is precisely the best endorsement that this book of notes can have, namely that the gathering is one of actual chips of this dramatist's mental workshop, and not the arbitrary dicta of an unreasoning intuitionist.

We recommend the book as supplementary reading to the complete manuals of Baker, Archer, Krows and Charlton Andrews.—Macmillan Co.

Books Received

When I Grow Rich, Ethel Sidgwick. A novel of manners in the author's brilliant style of character drawing, but limited in its American appeal because of its pronouncedly "English" phrasing. Harpers, New York.

The Masked Rider, Hoffman Birney. A well plotted cowboy story with "rustlers", outlaws, gun-play, and all the accessories of a rapid-moving "Western." Penn Publishing Company, Philadelphia.

The Writer's Monthly

A Journal for All Who Write

Edited by
J. BERG ESENWEIN

Assistant Editors
WILLIAM B. McCOURTIE
VICTORIA E. WIEGAND

Business Manager
F. ARTHUR METCALF

Entered at the Springfield, Massachusetts, Post Office as Second Class Matter.

Copyright, 1929, by The Home Correspondence School. ALL RIGHTS RESERVED.

Price 25 cents a copy; $3.00 a year
Canada, $3.25; Foreign, $3.50

Published monthly by The Home Correspondence School, Myrick Building, Springfield, Mass.

IMPORTANT NOTICE

Change of address must reach the publishers before the fifteenth of the month preceding issue, otherwise no number can be duplicated. Subscribers must give old addresses when sending in the new, specifically addressing the notice to The Writer's Monthly.

Return postage must accompany all regular articles intended for publication.

In no case can short items for the Departments be returned if unavailable.

Notice of accepted material will be sent promptly with payment on acceptance. However, items for "Experience Meeting" will be paid for only in shorter or longer subscriptions to *The Writer's Monthly*, to be sent to any desired person. Items of news will not be paid for.

Vol. XXXIII February No. 2

It is not a fault peculiar to a certain type of student of the writing arts and crafts to attempt to "unscrew the inscrutable," for all precisionists naturally struggle toward that impossible end. To them, a definition for everything is desirable. They find no joy in wandering in a forest and dallying with its mosses and its fronds unless they carry a hand-book that sets forth its metes and bounds and catalogues its fauna and flora.

The truth is that the most inspiring literature is not built, but emerges like an evocation from the inner life. It is instinct with feeling, however intellectual it may be in its subject matter and presentation. Mind-appeal and emotional arousement are well-nigh inseparable in great literature, and clearly this is especially so of poetry.

In a sympathetic study of the spirit of Jesus, entitled "The Master," Dr. Walter Russell Bowie has given us this illuminating expression of an idea that subsists in every real poet's mind but has seldom been so well phrased:

"It is characteristic of poetry always that it suggests more than it can say. It leads imagination on —as modern science does—both into the infinitely little and into the infinitely large. It reveals the complex wonder of the least and subtlest of the things which cast their atom's weight into the invisible balances of human laughter and of human tears—the petal of a rose, the scent of apple blossoms in an April orchard, the questions of a child, the look in wistful eyes. It opens vistas also into the unfathomable spaces which lie around us and above us, sown with the star dust of elemental mystery slowly swinging into the constellations of some steady-burning truth. Always the message of poetry must be fleeting as a rainbow, swift as the flash of a soaring bird. It cannot be caught in the hot hands of heavy literalism. * * * That is why the meaning of Jesus has so often escaped many of those who have presumed to be his interpreters."

Here is no essay at definition, neither a series of pretty generalizations. It is a fine voicing of that which we all feel. And, after all, is not that in itself literature?

World's Work has recently appeared in a new dress. It is now being published in the large size, thus falling into line with Golden Book and various other magazines that find that the larger magazine size lends itself to large illustrations and to many magazine purposes better than the former shape. But this is not the full extent of the change in World's Work. It will

be remembered that this important magazine was, in former days, published for men chiefly, and among men chiefly for business executives and men of mature years. But the new World's Work, under the leadership of Barton Currie, is, if we are to judge by the January, 1929, issue, to appeal to young men, and is to be much more "popular" in tone.

A new list of contributors is noticed, including John Farrar, Booth Tarkington, Bruce Barton, William Hard, Harry Emerson Fosdick, and other widely accepted writers in the field of present-day magazine journalism. But these men are not, for the most part, business men—they are professional writers. In former days, the articles in World's Work were frequently signed by business and professional men. Thus it will be seen that this important magazine is departing entirely from its former policy—with what results time only can tell.

Mr. Cyril Clemens, of Mayfield, California, has asked that publicity be given to the following announcement:

"I am writing a life of my kinsman, Samuel L. Clemens (Mark Twain) and I should be very grateful if any readers of THE WRITER'S MONTHLY who have letters of the author, or information regarding him, would communicate with me."

Ordinarily THE WRITER'S MONTHLY cannot give place to announcements of this kind, but the interest of the subject seems to warrant it in this case.

Advertising is more and more calling for the work of trained writers. Today there is a charming grace, a refined reticence, in many publicity announcements that is far removed from the old-time crude ballyhoo advertisement. Take these phrases from a recent circular-letter received from a concern which had conducted a motor tour through a fascinating section of America: "Possibly the [tour] afforded your first really intimate glimpse of the Southwest away from the beaten path. If so, we like to hope that sometime you will feel the urge to head out with us again over its blue horizons." Does not the courtesy, the hospitality, of this restrained advertisement reveal the writer's art to advantage—even to business advantage? Truly the world is the author's oyster. There is no limit to what he may extract from it.

Many of our clients and friend send, addressed to the Editor, the Monthly or the School, periodicals which contain material of interest to the addressee. This is always appreciated, yet one of two omissions often defeat the purpose of the sender: Sometimes no name appears on the wrapper by which to identify the one who has sent the printed matter, and more frequently still the item, article, story, poem or what not is not marked. It requires no stretch of the fancy to imagine how difficult if not impossible it is in the midst of a busy day without reading many useless pages to find a piece of work that would have at once stood out and been identified if only the sender had *heavily* marked on the wrapper: "Marked Copy—p. 14", and then marked the item on the page itself, adding, if need be, the needful name. Will our friends kindly heed this request—and be assured of our thanks?

At least some of the writer's reading should be for inspiration. Knowledge is necessary. Method is good, but there come times when we need motive power, and motive power increases as the ignition spark is forceful and regular.

H. C. S. Folks

"Teaching Self-Discipline," an educational article by Elizabeth McKinstry, Topeka, Kansas, appeared in the July 31 issue of The Christian Science Monitor (Boston), which has also been using other copy from her. An article written by Mrs. McKinstry on assignment appeared in the August 9 issue of Motor Age.

Ruth E. Robinson, Delaware, Ohio, formerly of Indiana, is preparing a second series of Indian biographies at the request of the Oxford University Press, India branch. The first series, published last year under the title "The Golden Company" has proved popular and has been adopted as a matriculation textbook in India.

Ada C. Escousse, New Orleans, La., had a story, "Manuel-Crusader" in Young Catholic Messenger (Dayton, Ohio), and another story, "The Greater Wealth" in Catholic Fireside (London) in the June 26 issue.

Blanche Chalfant Tucker, Woodbury Heights, N. J., has a charming poem entitled "Geraniums" in the January-February issue of The Circle.

Stories concerning the sinking of the S. S. Vestris, filed for the New York World and the Baltimore Sun by Lieut. Commander Paul Hendren, U. S. N., were given prominent position. Mr. Hendren was Admiral staff officer of the U. S. S. Wyoming, the navy rescue ship.

A very interesting article, "Taverns and Travellers in Chicago a Century Ago", by Edward T. Rhoten, Chicago, Ill., appeared in the daily National Hotel Reporter (Chicago) for November 30.

Mary E. Credeford, Middleton, Mass., has been represented by one or more items in the "Let's Make Something" department of the Journal of Outdoor Life, in each issue since that of April, 1928. A recent number of the Journal shows that she is now editor of the department.

Eight short-stories and two articles by Laurence Edmund Allen, Charleston, W. Va., have appeared during the past several months in The Mutual Burlesquer, The Billboard (Cincinnati), and the Southern West Virginia edition of the American Motorist (Washington, D. C.).

Susan Bingham Pendleton, Hebron, Conn., collaborated in the preparation of "Lorenzo Dow, the Bearer of the Word", by Charles Coleman Sellers, by contributing local lore and characteristic stories relating to the Dow family. The book is published by Minton, Balch & Company. A poem, "The Wild Carrot Field", published in Japm for August 20th was by Miss Pendleton.

Mary R. Hartman, Decatur, Ill., is the author of "Rugged Faces", which has been included in the volume "Contemporary Poets" just published by the Stratford Company (Boston). Miss Hartman had a poem entitled "A Quaint Old House" published in the Illinois State Register (Springfield) for October 31.

Dorothy Williamson, Prescott, Iowa, has had stories recently in Outlook, Child's Gem, Leaves of Light, Olive Leaf,

Junior World, School Arts Magazine, and in a large number of other juvenile magazines. She recently won a $100 prize in the contest that featured the best answer to "Why the Laundry Should Do My Washing".

Helen Kollmyer, Keokuk, Iowa, had a story in the recent issue of The Stone-Webster Journal entitled "Alaska—The Treasureland of America". The Northwestern Banker (Des Moines, Iowa) has also recently brought out her story entitled "Secretary to the President", which is being run in three installments, beginning with the December issue.

Mary A. Martin, Gunnedah, N. S. W., Australia, has had a series of short-stories that have appeared chiefly in the Australian Messenger, The Australian Madonna, and Sacred Heart. She has also had two serials in the Australian Madonna, the last of which, "The Looms of God", has just been completed.

Christian Youth (Philadelphia) for September 8 contained a story by Anne J. Talabere, Walla Walla, Wash., entitled "The Find".

"Developing Favorable Pupil Attitude" in the October issue of the Virginia Journal of Education (Richmond); "He Built for Repeat Sales" in the November issue of Opportunity (Chicago); and "At Death Curve" in the November 1 number of Top Notch were all by Luther F. Addington, Pound, Va.

Drew Bond, Croton-on-Hudson, N. Y., is the author of a very effective book entitled "Stock Movements and Speculation", which has recently come from the publishing house of D. Appleton & Company.

Dr. J. H. Ashabranner, New Albany, Ind., has been awarded the $50 prize for his story, "Among the Hills", in the contest conducted by the Woman's Home Missionary Society of the Methodist Episcopal Church This is the second prize that Dr. Ashabranner has been awarded recently, for last year he was the winner of the $100 cash prize in the contest conducted by the MacFadden Publishing Company.

B. E. Blanchard, Villa Park, Ill., was the winner of a cash prize of $25 in a recent monthly contest conducted by Prize Story Magazine.

The special "Travel Number" of Country Life (Garden City, L. I.) for November contained an illustrated article, "Winter Sports in California", by Virginia June, Glendale, Calif. Other articles by Mrs. June in the Doubleday, Doran & Company publications have been, "When Winter Comes to Yosemite", in the Country Life "Sports Number" for January, 1928, and "Trees of God" in Garden and Home Builder (now changed to The American Home).

Ethel S. Raymond, Edgarton, Wis., conducts a department in the Wisconsin Tobacco Reporter (Edgarton, Wis.).

Elizabeth W. Cosgrove, Muskogee, Okla., is the author of "The Last Date", in the December issue of the 10 Story Book (Chicago.)

C. J. Eustace, Toronto, Canada, had a novelette, "Ten Days to Live", in the winter quarterly of Amazing Stories, a short-story entitled "Obsession" in the October issue of Canadian Forum, (Toronto), and a story in the January issue of Live Girl Stories entitled "The Missing Aviator". His first novel, "The Edge of Doom", is being published in English by Andrew Melrose, Ltd. The same book will be brought out under the MacMillan imprint in Canada. His latest novel, "A God in his Cups", is scheduled for publication in the fall of 1929 in England, the United States and Canada.

Mrs. Carl A. Taylor, Indianapolis, Ind., is the president of The Poetry Society of Indiana (Indianapolis).

"Front Page Stuff", in the November issue of Prize Story Magazine, is by Mona March Goodwyn, New York.

Alas, Too True!—Do you suppose that I could get a bigger price for my poem if I had it set to music?

No, you'd still have to sell it for a song.—Old Almanac.

Major or Minor?—"Strange," murmured the magazine editor, "that this anecdote about Lincoln in his early days has never been in print before."

"It isn't strange at all," returned the contributor with some indignation, "I just thought it up last night."—American Legion Weekly.

All Explained—"Father," a young man said—his father had caught him in the act—"father, I cannot tell a lie."

"Ah!" his father replied. "Then it's no wonder the true story magazines send back all your MSS."—Springfield, (Mass.) Union.

Feature Faking—Jones is a successful man, with a good wife and a handsome automobile.

Yes, and he got rich writing articles on why he was single, and on the benefits of walking.—David Ferris Kirby.

Dear Campus Scout:—I submit a short story, that has to be read according to the ditto marks.

"Oh, my dear, don't touch me!"

" " " " "
" " " "
" " "
" "
"

—The Daily Illini.

Down South—Hamilton Page, the Southern philanthropist, said in an after-dinner speech in Charleston:

"The South wants its movies clean and pure. The North is broader-minded, though the North won't stand for indecency, either, but down here in the Bible Belt heaven help the men who puts on an indecent picture.

"An indecent picture—indecent, I mean, by Bible Belt standards—was put on in Paint Rock last month, and the audience rose like one man and set fire to the film and to the screen that had shown it."

Mr. Page shrugged and smiled.

"A clear case," he said, "of burning the scandal at both ends."—Springfield, (Mass.) Union.

What Price Freedom—When Mussolini tells the Italian newspapers they are free he means it. They can say whatever he likes.—Toronto Daily Star.

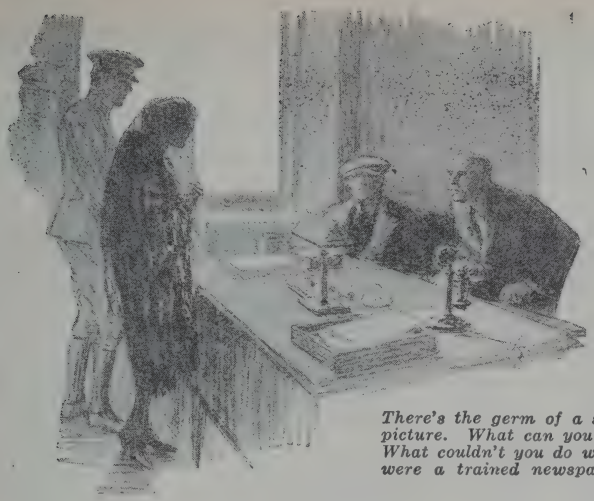
Depends on Whose—An opinion is a position half way between wisdom and ignorance.—Rich Richard's Almanack.

Music Appreciation—"They are all worthy of my steal," said the composer of popular music, glancing fondly at the classics.—Ladies' Home Journal.

THE GLORIOUS FIRST

Each evil thing's a blessing:
It may mean joy—nay, thrills;
Thus poets (one confessing)
Write verse on unpaid bills!

Ray W. Frohman.



There's the germ of a story in this picture. What can you do with it? What couldn't you do with it if you were a trained newspaper writer?

What makes a salable story?

NE good idea (how many fine ideas have died in your mind this year?) one interesting experience, plus the ty and NERVE to write it.

ve is capitalized, because lack of e—lack of confidence—is the steel n that fetters many a natural born er to some dull, uncongenial task. ybe I haven't got it in me" brings y a potential best-seller to a premature . Ability without enterprise seldom its target.

e you ever noticed that every year scores oung men graduate from the newspaper ession into the ranks of successful ers? Why? Most newspaper men know writing "salable stuff" is no dark and erious secret. Day after day, they e—and write. The very nature of their ng crowds their minds with ideas. Their is painstakingly corrected and criticized experts. Occasionally, friendly (or rtening) advice is thrown in. And ually, fewer and fewer corrections are ssary. Astonishing how quickly an in- ent man can *learn to write by writing.*

inspiring reproduction of a big-city newspaper office

e Newspaper Institute of America has cted a course of training based on the e York Copy-Desk Method. The es- n of this method is to start and keep you writing in your own home on your own time. Your work is watched, edited and guided just as if you were working for a big metropolitan daily. Experienced New York newspaper men are in direct charge of your instruction. Working on definite assignments. . . .talking things over (by mail) with old-timers. . . .trying, failing—then succeeding. . . .writing, writing, writing. . . .a man soon finds himself and his confidence through the N. I. A.

Our interesting Writing Aptitude Test will reveal your ability, gauge your possibilities—measure you exactly for the training you need. Send in the coupon and get it. Fill it out and return it to us. Our editors will analyze it for you and tell you exactly what it shows. It's free; there's no obligation. Send the coupon now.

Newspaper Institute of America

1776 Broadway, New York

Newspaper Institute of America
1776 Broadway, New York

Send me your free Writing Aptitude Test and further information on writing for profit as promised in Writer's Monthly—February.

Mr.
Mrs. } .....
Miss

Address .....

(All correspondence confidential. No salesmen will call on you.) 6B229

Where to Sell

Every endeavor is made to secure accurate information regarding markets, but no guarantee is given of accuracy, nor is any responsibility assumed for operations based upon information given. Our readers are urgently asked to send information of new markets, suspensions, and prize contests.

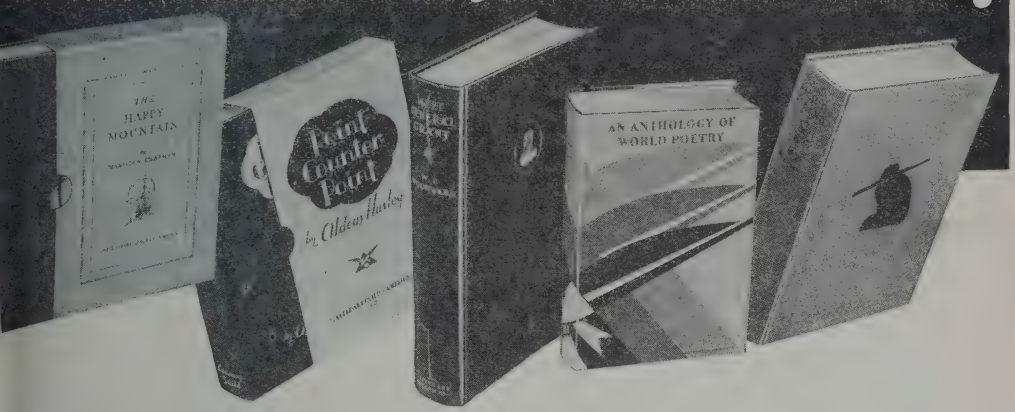
PRIZE CONTESTS

The Writer, Cambridge, Mass., offers a prize of $50 a month for the best storiette based on a "Plot-Boiler", to be published each month during February, March, and April, 1929. Select some brief newspaper clipping which seems to contain possibilities for a "storiette". Work out a storiette in 1200-2000 words. Pin the original newspaper clipping, containing name and date of the newspaper, to the storiette. Each manuscript must be original (never before published), typewritten, and contain the author's full name, address, and occupation, as, for instance: John Smith, Cambridge, Mass., student. Send manuscripts to Contest Editor, 311 College House, Harvard Square, Cambridge, Mass. Manuscripts received before the 5th of each month will be considered for inclusion in the following issue: i. e., manuscripts received before February 5 will be considered for the March issue.

The Independent Order Brith Sholom announces the offer of four prizes for the best short-stories of Jewish interest —a first prize of $100; a second of $75; a third prize of $50; and a fourth prize of $25. The submission must not be less than 2500 words and approximately not more than 3500 words. The contest is open to anyone whether he or she be a member of the Order or not and whether or not he or she be related to a member of the Order. All contributions must be in by February 28, 1929. The Brith Sholom News reserves the right to publish any and all stories submitted. In addition to the prize winners, all stories accepted for publication will receive an honorarium. All contributions must be typewritten and on one side of the paper. The story must be signed by an assumed name. Enclosed with each submission there must be a sealed envelope on the outside of which there must be written the assumed name and enclosed in the envelope a paper containing (a) name (b) address (c) age, of the contributor. All manuscripts should be sent to the Independent Order of Brith Sholom, 506 Pine St., Philadelphia, Penna.

Direct Mail Selling, New York, is offering $100 in prizes for the best articles descriptive of direct mail campaigns used by manufacturers with proof of results obtained. First prize, $50; second prize, $25; third prize, $15; fourth and fifth prizes, $5 each. In case of a tie, equal prizes will be awarded. In addition to the prizes, each contestant winner will be paid 2c a word for his article as and when published. Anyone may enter this contest. No articles submitted in this contest may be less than 1000 words, nor more than 1500 words. With each article submitted in this contest must come definite proof that the direct mail literature that was used secured profitable results for the concern issuing it; such results to be in the form of tabulations of inquiries and (or) orders received and the cost-per-inquiry (or order or orders received or cost-per-order). The cost per mailing, with postage, must be definitely set forth in the article. Samples of the direct mail which achieved the results must accompany each manuscript submitted in this contest. Contestants should supply with their sub-

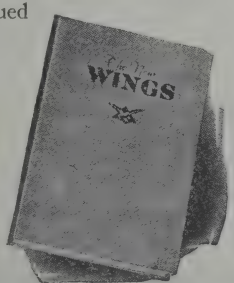
The NEW GUILD Plan is Guaranteed *to* Please You!



[EMBERSHIP in the *Literary Guild* has now become irresistible. Beside the economy, beside the service, be- the convenience and prestige and all oth- dvantages of free membership—NOW complete satisfaction is guaranteed.

w can you avoid joining an organization offers you so much for so little? How can elay your subscription when you know from performance that the Guild book is always in- ing in content and distinctive in appearance; you receive it without shopping bother, at a ndous cash saving, and NOW that this ng new privilege makes disappointment *im- le.*

Literary Guild has been publishing best like those pictured here and sending them members at a remarkable cash saving for two years. In that time the organization own from an *idea* to a flourishing institution ,000 enthusiastic members. Once every they receive a new book of the most al and entertaining nature that can be chosen for them from thousands of manu- by Carl Van Doren and an eminent ial Board. It is issued ld members simulta- y with a regular edition which is e through the r channels at ide publisher's ice.



d for ngs FREE!

MEMBERSHIPS ARE *FREE!*

Membership in *The Literary Guild* is absolutely *free.* Your subscription fee is the only expense and it is much less than the total retail price of the books you receive.

No economy is exercised in the manufacture of Guild books. They are always well bound with the best of cloth—always as good as, sometimes better than, the regular trade edition. Guild members not only receive their special editions of these titles as soon as the trade receives the ordinary edition, but *by subscribing for twelve Guild selections they realize a cash saving that can be had through* NO OTHER METHOD OF BOOKBUYING!

Now you cannot *lose!* You cannot be dissatisfied. An *Exchange Privilege* has been added to the famous Guild plan.

Rush the coupon at once for your copy of the new booklet, WINGS, which describes the NEW Guild plan fully. Or, if you prefer, your bookseller will explain the Guild plan to you.

THE LITERARY GUILD, Inc.

55 Fifth Ave., Dept. 70-W.M. New York City

THE LITERARY GUILD, INC.
55 Fifth Ave., Dept. 70-W.M., New York City

Please send me full particulars of the Literary Guild plan and your new booklet, WINGS. No obligation to me, of course.

Name .....

Address .....

City..... State.....

mitted manuscripts, photographs for reproduction of themselves, executives of the concern issuing the successful direct mail and views of the concern's factory, store or building. Prizes will be awarded by the judges on the basis of (1) clearness of statement in manuscript (2) excellence of samples of direct mail; (3) unusualness of number of returns; (4) low cost of inquiries or unit sales; (5) number and clarity of photographs supplied with manuscript; (6) size and reputation of manufacturer; (7) novelty of campaign appeal; (8) number of basic direct mail principles revealed through campaign success; (9) size and continuity of campaign, based on number of names on mailing list, number of years or months or number of mailing pieces; (10) general reader-interest in manuscript. Each of the foregoing ten points to count ten in judging contestants' submissions. Contest closes February 15, 1929. Send all manuscript to: Editor, Direct Mail Selling, 460 West 34th St., New York City.

The Lighthouse Players, of the New York Association for the Blind, offer three prizes for the best one-act plays. Prizes are $150; $75; and $50. Plays may be tragedy, comedy, fantasy, or farce. Plays must be original and heretofore unpublished. The other rules governing the contest are similar to those governing all literary competitions, with the exception of certain specifications made necessary because of the blindness of the members of this unique amateur dramatic group. Plays must be written for all-women casts, preferably. If there are male characters—and of these there must not be more than two—these should be parts that can be taken, if necessary, by women. The total number of characters should not exceed eight. The Lighthouse Players, in announcing their contest, have wished it understood that they are able to undertake and carry out professional "business" as completely and thoroughly as sighted casts, and therefore the action of the play does not have to be restricted. It is also specified that added technical equipment will enable them to present fantastic or costume productions. The prize-winning plays will be given by the Lighthouse Players for their spring production in May at the Lighthouse Little Theater. Contest closes February 28, 1929. Full particulars of the competition will be sent in response to communications addressed to Lighthouse Play Contest, Chairman, 111 East 59th St., New York City.

The Stratford Magazine, 289 Congress St., Boston, Mass., offers quarterly prizes of $100 each for the best poems published in the magazine during the year. The next prize will be given for the best poem published during January, February and March.

The Stratford Company and the Extension Magazine are offering a prize of $2000 for the best novel dealing with Catholic life. The contest is open to all American writers of fiction—Catholics and non-Catholics alike. The contest closes October 1, 1929. The $2000 prize is for the first serial and book rights. The author retains the dramatic and screen rights, and the second serial rights. The prize-winning novel will be published in book form by The Stratford Company, and serially in Extension Magazine. In addition to the $2000 prize, the author of the successful novel will be paid a royalty of 10% on the first 2500 copies of the book, 12½% on the next 2500 copies, and 15% thereafter. Manuscripts submitted in this contest must be typewritten, and must contain from 75,000 to 110,000 words. In submitting manuscripts, authors may use either a pseudonym or their real name. No preferential consideration will be given to authors of established reputation. Every manuscript will be judged solely on its merits. The Editors of The Stratford Company, and of the Extension Magazine reserve the right to purchase any other stories of merit submitted in the contest that may meet the requirements of either or both. They also reserve the right to reject any or all manuscripts submitted in this contest. Manuscript must be typed and submitted

Stories of Success

that mean something to YOU!

CORINNE HARRIS MARKEY

A Success in Spite of Difficulties

Mrs. Corinne Harris Markey gained much of her sympathetic understanding of life in a painful school—while nursing an invalid husband and traveling with him from place to place in Texas, Arizona and Colorado in search of health. But all these efforts in behalf of Mr. Markey were in vain, and it was then that she turned to literature with distinct success. Her short-stories have appeared in *The American Magazine, Woman's Home Companion, Woman's Weekly, Apropos, Hearth and Home, Fashionable Dress, Improvement Era, Illustrated Companion, American Journal,* etc.

"I am so glad of this opportunity to recommend publicly and earnestly Dr. Esenwein's course in story writing. By accident one might write an acceptable story, but a working knowledge of the technique of the craft is essential to a continued success. Dr. Esenwein is usually spoken of as a good critic. It seems to me that a kind critic encourages, spurs the young writer on, while a harsh critic discourages, if he does not kill the ambition of the tyro. I feel that I have been immeasurably helped by studying under Dr. Esenwein, and I've had such a good time! I've thoroughly enjoyed doing every lesson."

Corinne Harris Markey

Dr. Esenwein's pupils are selling their work, because they are taught to do so. One student has just reported sales of $600 in one week; another has recently won a large prize; another just sold her first story.

READ THE BOOKLET

FREE FOR THE ASKING

Corinne Harris Markey and 28 other authors show how Dr. J. Berg Esenwein helped them to succeed. They recommend Dr. Esenwein's 40-lesson course in Story-writing.

These Stories of Success prove conclusively what Dr. Esenwein's Course can do for you. You have no difficulties that some pupil of Dr. Esenwein's has not had. What his students have done and are doing with his guidance, you can do.

Dr. Esenwein's course will help you whatever your literary aim or bent may be—story-writing, photo-play writing or novel-writing. His pupils have been successful in all literary branches.

CLIP HERE

The Home Correspondence School,
Myrick Bldg., Springfield, Mass.

Please send me without charge or obligation your booklet

"29 Stories of Success."

I am interested in .....writing.

From The .....

Writer's Monthly .....

2-29 .....

not later than October 1, 1929, to The Catholic Novel Prize Contest, care of The Stratford Company, Publishers, 289 Congress St., Boston, Mass.

The American Section of the **Poetry Review**, London, announces that the winners in its recent contest for poems "packed with thought" are as follows: "To Omar Khayyam", by Mary Alethea Woodward, Portland, Ore., and "Mortality", by Blanche Shoemaker Wagstaff, Mt. Kisco, N. Y., tied for the prize of $100; the second choice was "Homo Sapiens", by James A. Tyng, New York; third, "But Plato", by Joseph Auslander, New York; fourth, "Thoughts", by Petronella O'Donnell, England.

MacLean's Magazine, Toronto, Canada, announces the following winners in its Second Canadian Short Story Contest: $500 to Alberta C. Trimble, Manitoba, for "Foreground"; $300 to Bernard J. Farmer, Toronto, for "Jed Morrow's Bride"; $200 to Will E. Ingersoll, Winnipeg, for "The Nostalgia of Goliath". There were also six stories given Honorable Mention.

Normal Instructor and Primary Plans, Dansville, N. Y., announce their Travel Contest Awards as follows: Travel at Home—$300 to Josephine Boyle, Wilkinsburg, Penna., for "Roads to Romance"; $150 to Grace A. Copperly, Riverside, Ill., for "Then Let Us Travel"; $100 to Ruth Vivian Blair, St. Louis, Mo., for "A Summer Trip in the Plains and Mountains of a Part of the West"; $50 to Julie Koch, St. Louis, Mo., for "Travel Experiences During Vacation". Six fifth prizes consisting of Travel Books were also awarded. Travel Abroad—$300 to Edna Virginia Paulsell, Portsmouth, Ohio, for "A Teacher Goes A-Traveling"; $150 to Evelyn B. Wells, Fairhaven, Mass., for "Highlights—By Another Tourist"; $100 to Beatrice Martin Grove, Manila, P. I., for "A Vacation to China"; $50 to Josephine M. Hammond, Pittsburgh, Penna., for "Two Months in Italy and Jugo-Slavia". There were also six fifth prizes of Travel Books awarded in this section.

W. C. Durant of the Durant Motors Corporation announces that the $25,000 prize for the best and most practicable plan to make the 18th Amendment effective was awarded to Chester P. Mills, a former prohibition adminstrator of the New York district. The $5000 prize offered to students in high schools was awarded to Malcolm D. Almack, Palo Alto, Calif.

The following prize contests alphabetically arranged are still running. Full particulars have been given in previous issues but details are repeated here.

The American Magazine, 250 Park Ave., New York, offers a monthly prize contest for the best letters of not over 400 words on a given subject. Prizes are $30, $20 and $10. Subject changes each month. Contest closes the 20th of the month.

The Atlantic Bookshelf, 200 Fifth Ave., New York, will award two monthly prizes of $25 each for ideas. One award will be made to the librarian whose ingenuity has devised the plan best calculated to spread the gospel of greater and more intelligent use of libraries; the other to the person in the field of bookselling who has brought an approach to the business both interesting and potentially profitable.

The Atlantic Monthly Press, 8 Arlington St., Boston, Mass., is offering $5000 for the most interesting biography of any kind, sort or description. The work may be the life of a man or woman who has lived in any age of recorded history, including the present. It may be a career distinguished or undistinguished, the life of a statesman, conqueror, poet, reformer, scientist—a laborer in a wide field of human achievement, or a successful cultivator of his own cabbage patch. Or it may be autobiographical—the personal record of any life which has been interesting to the one who has lived it, and can be made interesting to those who read of it. No specified length has been

The fatal "but"

"I'm writing Kester that the place is filled. His knowledge of the business would be valuable, but—."

"Murray gets it?"

"Murray gets it. He knows the business, too, and the letters he writes will be clear and command respect. Joe, why is it that as good a man as Kester doesn't train himself to write sentences he needn't be ashamed of?"

"Ask me something easy. It can't be the cost. Instruction can be had for a few dollars—probably no more than the difference between his salary for a week where he's working now and what we pay."

What Kester needed was the degree Master of Sentences—and nobody has to attend a university to get it. The first step is to write a simple sentence, "Please tell me about your lessons in sentence-study," and send it to **The Sentence Man, THE HOME CORRESPONDENCE SCHOOL, Springfield, Mass.**

P. S.—Probably Kester meant to write and mail that sentence "tomorrow." Don't be like Kester; do it now.

Photographic Facts for the Writer

The writer needs a photographic magazine to supply helpful, practical information in an understandable and interesting manner. There must not be too many formulas, technical expressions and "dry" scientific data. PHOTO-ERA MAGAZINE is edited for the man or woman who is using photography in literary work. It aims to supply practical information in an interesting manner, to include photographic travel articles, interesting bits of news and inspirational material which encourages and stimulates the reader. It addresses itself to students in schools and colleges, and believes in promoting still and motion-picture photography wherever either or both may serve art, science and industry. Lastly, it believes in cordial editorial contact with its readers whether they are beginners, pictorialists, amateurs or professionals.

There are three monthly competitions; for advanced workers, beginners, and those who employ the services of a photo-finisher. The motion-picture department was the first in any American photographic publication. PHOTO-ERA MAGAZINE is known internationally. It makes no claim other than that it tries to live up to its reputation of being a well-printed, interesting and influential photographic magazine. The regular readers of PHOTO-ERA MAGAZINE are best qualified to describe it and to state why it is worth having on the living-room table, at the camera club, in the school-library and the industrial photographic laboratory.

Send ten cents for a specimen copy, or better yet, send $1.50 for a year's subscription in the United States and possessions. Canadian subscription, $2.85; Foreign, $3.25.

Photo-Era Magazine

(Established 1898)

Wolfeboro, New Hampshire, U. S. A.

The Service Bureau for Writers

NRANLIN, OHIO

(*JAMES KNAPP REEVE—AGNES M. REEVE, editors) offers competent editorial assistance in the criticism, revision, and marketing of manuscripts. Home study for Student Writers. Book Mss. a specialty, correctly typed and prepared for publication. Manuscripts marketed. Explanatory leaflets. Correspondence Invited.

Modern Photoplay Writing—Its Craftsmanship (Dimick)	$3.00
Where and How to Sell Manuscripts	3.50
Art of Inventing Characters (Polti)	2.50
The Writer's Book	2.50
Juvenile Story Writing (Robinson)	2.10
Technique of Fiction Writing (Dowst)	1.75
36 Dramatic Situations (Polti)	1.50
Figurative Language (Reibold)	1.50
Plotting the Short Story (Chunn)	1.00
Rhymes & Meters (Winslow)	.75
How to Write a Short Story (Quirk)	.65
The Way Into Print	.50

Catalogue 30 others

(*Founder of the Editor).

WRITERS' SERVICE BUREAU
Box 645 Frankin, Ohio

The Writer's Handy Market Lists

100 VERSE MARKETS

100 markets grouped under General Periodicals, Special Periodicals, Publishers of Volumes of Poetry, and Special Awards; including address, kind of verse accepted, and rate of payment. 20 cents.

GREETING CARD MARKETS

A carefully compiled list concerning subjects, prices, companies paying bonuses, and taboo words and phrases. 20 cents.

"SHORT-STORY" MARKETS

A complete list giving required length, rate paid, and taboo subjects. 20 cents.

Three pamphlets for 50 cents

THE WRITER, Harvard Square, Cambridge, Mass.

I enclose.....cents. Please send the following lists checked:

100 Verse Markets
Greeting Card Markets
"Short-Short Story" Markets

Name .....

Address .....

set for the book, but it should be reasonably full-sized. Competition closes May 1, 1929. All manuscripts must be unpublished work.

Chatto & Windus, Publishers, 97-99 St. Martin's Lane, London, W. C. 2, England, offer prizes for the best historical novel. The contest is open also to American and Canadian writers. The novel may be concerned with any nationality, and any period prior to 1850. Actual "historical" characters may be used, but such use is not obligatory. The first prize will consist of an advance payment, payable on the date of publication, of £300 on account of a royalty of 20% of the publishing price of the first ten thousand copies sold, and 25% on all copies thereafter; the second prize will consist of an advance of £150 on account of royalty of 15% on the first five thousand copies sold, and 20% thereafter. The minimum length of the novel should be 65,000 words. Contest closes May 31, 1929.

The Forum, New York, together with **Simon & Schuster, Inc.,** Publishers, are offering the Francis Bacon Award of $7500 for the best book "which carries on the conscious adventure of humanizing knowledge." Any author regardless of nationality shall be eligible to compete; but an author already under contract with other publishers must attach to the manuscript written permission from such publishers to offer the particular manuscript. Two or more authors may collaborate on a manuscript submitted for this contest but they must reach a proper agreement regarding the division of prize and other moneys, as each contract will be made for one person only. A competitor may submit more than one manuscript but each must be entered separately. All manuscripts submitted must be original, unpublished works written in English. Translations will be eligible, provided contestants submit with the manuscripts written authorization from the authors and from the publishers controlling the translation rights. There is no maximum but in most cases, 100,000 to 200,000 words will be a good top figure. No manuscript shall bear the actual name of the author but must bear pseudonym below the title. A printed agreement (which can be obtained on request from Simon & Schuster, Inc.) must be mailed in a separate envelope marked Francis Bacon Award at the same time the manuscript is submitted. Competition closes April 15, 1929. The right is reserved to reject any or all manuscripts. Contestants must submit with each manuscript, on a separate page or pages, a synopsis (from 200 to 2000 words) giving the essence and pith—the central idea—of the work offered, with skeleton outline of the book by chapter headings. This synopsis must be captioned with title of the manuscript and the pseudonym of the author. Each manuscript submitted must be accompanied by an application from FBA, properly executed and signed by the author together with the synopsis mentioned heretofore. All communications should be addressed to The Francis Bacon Award, c/o Simon and Schuster, Inc., 37 W. 57th St., New York.

Houghton Mifflin Company, Boston, and **The American Legion Monthly** join together in offering a cash prize of $25,000 for the best novel dealing with the period of the World War, and with the war as its background. Any author, regardless of nationality, may compete in this contest, but manuscripts must be submitted in the English language. Manuscripts must be not less than 70,000 words in length. Competition will close at 5 P.M., May 1, 1929. Every contestant must fill out and attach to the complete manuscript at the time it is submitted a blank which may be obtained upon request. All manuscripts offered in the competition other than that winning the prize are to be considered as submitted to The American Legion Monthly for first serial publication, and to Houghton Mifflin Company for publication in book form on the author's customary terms or on terms to be arranged. All manuscripts must be addressed to War Novel Competition, Houghton Mifflin Company, 2 Park St., Boston, Mass.

dvertising rates: 30c an agate line, 6 words to the ; minimum accepted. 5 lines—$4.00 payable in ad-e. Six issues $21.60; twelve issues, $40.80. Misleading advertisements not accepted.

CALIFORNIA

NUSCRIPTS TYPED to editors' requirements. Neat, rate. Slight revision free. 60c thousand words. carbon. Prompt service. IRMA A. GWIN, 1531 innon Ave., San Francisco, Calif.

CONNECTICUT

H PRIZE CONTESTS. For 25c our monthly list. tever your business occupation, or hobby, you will some contest in which you can compete. Thomas & Publishers of Lists, East Haddam, Conn.

MASSACHUSETTS

. TYPED to editors' requirements; accurately, ly, promptly. Carbon copy. 50c per 1000. Poetry, line. Special rates on book MSS. FRANCES M. TER, 34 Kilsyth Road, Brookline, Mass.

WEST VIRGINIA

LUXE SERVICE. Typing, 50c per 1000, quality anteed. Constructive criticism: send manu-t for free list of six best possible markets. ANNE ALDSON, BOX 441 E. G., Wheeling, W. Va.

TYPING

siness Cards: Rates—$5.00 for 3 issues payable in nce. Single insertions not sold.

Y CUTTER FREER, Magnolia Springs, Ala. Ex-rt MS. typist, 30c thousand; minor corrections.

PHIA E. BRADSHAW, 1721 Second St., San Diego, lif. 50c per 1000, carbon copy.

S BARBAR (Public Stenographer), 2025 Bway., w York. Phone, Susq. 9875. Manuscripts typed.

S L. CROWE, Berwick, Nova Scotia. Accurate ing. Prompt service. Reasonable rates.

ES C. HOLM, 1711-B Spring St., Racine, Wis. 75c per 1000. Poetry, 1c a line.

Prize Story Magazine

s diversified fiction—stories of adventure, romance, ry, humor or sentiment—gripping stories of n interest and dramatic situations.
usual stories that have been considered too strong o daring—stories that other editors have been afraid blish—may find favor with this publication that is tered by editorial precedents.
rt stories should be from 4,000 to 10,000 words erials from 20,000 to 50,000 words.
h paid immediately upon acceptance of stories.
rent issue of PRIZE STORY now on sale at all tands contains announcement of liberal cash prizes to authors and readers.
.ddress manuscripts to

PRIZE STORY MAGAZINE
637, 33 West 60th Street, New York, N. Y.

How Many Buried Dollars?

Do you want to earn more money by writing?
Is there a certain line . . . . . if you knew how?
My service will increase your sales and lessen your labor. Send for my circular.

GEORGE B. POTTER
Box 991, Dept. M Hartford, Conn.

Free

If you are tired of groping for words that accurately express your thoughts write for a free copy of

"How Dr. Johnson Would Marvel,"

which shows how you can have instantly available the exact word for your every shade of meaning.

HISTORICAL PUBLISHING CO.,
Dept. WMX 1334 Cherry Street Philadelphia

Are Your Stars Right for Writing?

The horoscope indicates character, talent, vocation, health, Luck in Life.

Send $2.00 with birth hour, day, month, year and place for a vocational reading. I am a writer.

RUTH SKEEN
1805½ North Highland Hollywood, Calif.

Test Your Story Writing Ability FREE

Dr. Burton

Do you long to succeed as an author? Many potential writers don't know their own dormant ability. Dr. Burton's Analysis Test indicates your power to create plots, characters that live, to understand human motives, etc. Dr. Richard Burton, a nationally recognized short story authority, offers you a complete, practical, result-getting home-study training. It develops style ability, perfects technique, and teaches the methods of successful writers.
ANALYSIS TEST FREE. Send for it today, and receive expert critic's opinion of your story instinct,—also booklet "Short Story Writing," and evidence of the success of Dr. Burton's students.
Laird Extension Institute, 572 Laird Building, Minneapolis, Minn.

Absolutely Unsalable

when I received them,—yet, after my editing, these stories were sold to well-known publishers:

"The Demon Demonstrator" .....Munsey's
"Greater Love" .....I Confess
"Delta Justice" ..... Young's Magazine
"Fortitude" .....Breezy Stories
"What's Wrong With Aviation?" .....Collier's
"Derelicts" (Novel) .....Dorrance & Co.
"Quits" .....Ace-High
"A Matter of Honor" .....National Sportsman
"Honor of the Force" .....Danger Trail
"A Jekyll-Hyde Experience" .....True Story

Dozens of other stories, classed as "hopeless" by critics and rejected repeatedly by magazines, were sold after revision to Blue Book, Argosy, Adventure, Black Mask, Blade & Ledger, 10-Story Book, Wide World, Western Story, Popular, Brain Power, Flapper's Experience, and others. If you are in need of literary assistance—criticism, revision, or sales—my service, backed up by ten years experience, will give your work the best possible chance. Write for terms, etc.

RANDAL JULIAN CARNES
Criticism — Revision — Sales
Former Magazine Editor—Literary Agent Since 1918
306 Elton Building, Tallapoosa, Ga.

Love Affairs, Robbinsdale, Minn., is offering $1000 in prizes for the solution to "The Love Nest Murder Mystery" in the January 1929 issue. The prizes offered are as follows: 1st prize, $500; 2nd prize $100; 3rd prize, $75; 4th prize, $50; 11 prizes of $25 each. The object is to determine the murderer in the case through the process of deduction. The contest closes before midnight, April 10, 1929, before the final installment appears.

The National Baby Chick Campaign announces a $10,000 prize letter-writing contest on the subject, "Why It Pays to Buy Chicks from a Hatchery." The contest is open to everyone, except hatchery operators and employees of hatcheries and their families. First prize is $5000; second prize. $2000; third prize, $1000; fourth prize, $500; fifth prize, $250; sixth prize, $125; next ten prizes, $50; and twenty prizes of $25 each. Letters must not exceed 500 words in length. The name and address must appear on the upper left-hand corner of each sheet of paper used. Letters must be mailed to Contest Editor, Campaign Headquarters, 705 Third National Bldg., Dayton, Ohio. Contest closes February 28, 1929.

The National Federation of Business and Professional Women's Clubs is offering two separate awards for the best words and music for the new Federation song. The contest is open to all women, professional and non-professional. $200 will be awarded for the words; and $300 for the music for those words. All entries of words must be in the office of the National Federation of Business and Professional Women's Clubs, 1819 Broadway, New York City, by February 15, 1929. Entries (five copies of each) should be enclosed in a sealed envelope marked "words" and accompanied by another sealed envelope marked "name", containing the name and address of the contestant. These should be enclosed in an envelope addressed to the Song Contest Chairman. Miss Frances Cummings, Educational Secretary, will key the enclosures and turn them over to the judges. Decision as to the winning words will be made on or before April 1. Music submitted for these words must be in the office of the National Federation of Business and Professional Women's Clubs by May 15, 1929. Entries of music (three copies of each) should be enclosed in a sealed envelope marked "music" and accompanied by another sealed envelope marked "name" containing the name and address of the contestant. These should be enclosed in an envelope addressed to the Song Contest Chairman.

Palms, Guadalajara, Mexico, announces various prize contests for the coming year, from October, 1928, through March, 1929, (Palms is not published from April to September). The Palms Prize of $1000 will be awarded the best poem by a subscriber during the year; the George Sterling Memorial Prize of $50 for the best poem by a poet who has not yet published a book, the award to be based on poems appearing in the twelve issues of Palms subsequent to the March, 1927, issue (this includes issues through March, 1929); The Anne Bremer Prize of $100 for the best poem in Volume VI, Number VI (March, 1929) of Palms; The Walt Whitman Prize of $25 for the best poem in Volume VI, Number V (February, 1929) of Palms; the John Keats Prize of $25 for the best poem appearing in the second number of the yearly volume of Palms (November, 1928.) All manuscripts should be sent to The Editor, Palms, Guadalajara, Mexico.

Photoplay, 221 West 57th St., New York, offers prizes of $1000, $500, $350, $150, five of $100 each, and ten of $50 each, for solutions to the serial, "The Studio Murder Mystery", which began in their October issue. Solutions may not be submitted before February 15, 1929, and must be in by midnight, March 10, 1929, Solutions should not be longer than 200 words. The final installments of the serial, containing the real solution, will appear in April and May. All contributions should be addressed to the Studio Murder Mystery Editor.

Poetry Review of London is offering prizes amounting to $250 for the four

LOUISE E. DEW
Consulting Editor
New York City

manuscripts receive my personal attention with a to constructive assistance, according to the indi- need of each client.

SION CRITICISM PLACING
Circulars Upon Request

Wishing Tree Lodge, Clinton, Conn.

---

ok at This Special Offer

you may know the quality of our service we will type 1S. of not more than 8000 words for you at 25c per and. Free carbon. Send fee with manuscript.

'HE OLIVER TYPING BUREAU
N. W. OLIVER, Secretary
Typist to Exacting Authors
SFIELD, - - - - - TENN.

Authors—Special

I type your MSS. neatly, accurately and promptly 0 cents a thousand words. Poetry, 1 cent a line. for special rates on various items of service. If ike me—retain me; if you don't like me—fire me.

JOS. F. ROBINSON
Holden Street Pittsburgh, Penna.

WELL-KNOWN AUTHOR
Ters collaboration; also criticism, sales service (stories, photoplays, etc.)
LAURENCE D'ORSAY
O. Box B-2602, San Francisco, Calif.
Recommended by Editors

ELIABLE SALES SERVICE

'an Spend Only $1.00 On Any Double-Spaced, Typewritten Script, With Us, Unless We Sell It For You. Compare 'lan With All Others. Ask For Your Copy of "Selling Story."

THE B-B SERVICE COMPANY
Chas. Roy Cox, Gen. Mgr.
Each Rich St. Columbus, Ohio.

WRITE TO SELL

The Author & Journalist's Simplified Training ourse in Short-Story Writing has an unrivaled :ord for training writers to achieve success. It Ters the most intensive and interesting training, ersonal and practical, guiding the student all ong the way from getting fictional material, de- loping it, writing it, to marketing the completed ory. Send for FREE booklet, "The Way Past e Editor," descriptive of the S. T. C.

he
uthor & Journalist
S. T. C. 1833
hampa Street,
enver, - Col.

The course is an important service branch of THE AUTHOR & JOURNALIST, the writer's trade journal, founded 1916. Scintillating articles; quarterly market list; latest market tips. $2 a year: sample copy 20c

---

Recommended by Editors
ROBERT THOMAS HARDY
Play-Broker and Authors' Agent
55 West 42d St., New York City
Plays, Books, Magazine Fiction, Articles, Motion Pictures, etc. Send for circulars.

Can You Write?
Advertising Pays Startling Salaries!

Prepare Quickly at Home

USE your writing talent to make an amazing income in advertising—a most thrilling, fascinating, big pay field open to writers. Millions are being spent on advertising—many make $4,000 to $16,000 and more a year!

It's Easy to Learn! Now you can quickly learn this profitable work in your spare moments at home. For 31 years the Page-Davis School has been training men and women in advertising. Many responsible positions paying handsome salaries are held by our graduates. Send at once for our FREE book, *How to Win Success in Advertising*, which tells about the opportunities open to you.

Page-Davis School of Advertising
3601 Michigan Ave., Dept. 1242, Chicago

$50 a Week With a Kodak

Booklet Describing 100 Magazine Markets
20 Cents, Stamps or Silver

Rossiter Snyder Publishing Company
GUILFORD, CONNECTICUT

Social Science

A quarterly journal devoted to the scientific study of social problems and covering the fields of sociology, economics, commerce, business administration, law, political science, philosophy, ethics, religion, educaton, psychology and biology.

THREE DOLLARS A YEAR
Sample Copies Free
Advertising rates on application

LEROY ALLEN, Editor and Business Manager
1414 East Fourth Avenue
WINFIELD, KANSAS

$10,000.00 for Story!

People's Popular Monthly will pay $10,000.00 for a satisfactory serial of about sixty-five thousand words. It should be a wholesome love story with plenty of action. Woman interest essential. No western stories desired. Should be in by July 1st. Write for further particulars if you wish to submit a story.

Address: Fiction Editor, People's Popular Monthly, Des Moines, Iowa

best poems about Cathedral churches. The donor of the prizes is Mrs. Percy Hamilton Stewart, of New York and Southampton. The prizes are $150 first prize; $50 second prize; and two prizes of $25 each. The poets may select their favored cathedral of any country or time, dealing with it as they may be inspired. There is no restriction as to the aspects that may be touched, such as the history, traditions, legends, spiritual influence, art and architecture. Manuscripts should be typed, the name and address of the author written in the upper left corner, and should be addressed to Mrs. Alice Hunt Bartlett, 299 Park Ave., New York. They should be marked "Cathedral Contest". There is no limit to the number of poems that may be submitted by the same author. No manuscripts will be returned, but are the property of the authors, who may publish them elsewhere after the winning poems have been selected. Contest closes May 15, 1929.

The United Daughters of the Confederacy is offering the Mrs. Simon Baruch University Prize of $1000 for an unpublished monograph or essay of high merit in the field of Southern history, preferably in or near the period of the Confederacy or bearing on the causes that led to the War between the States. Any phase of life or policy may be treated. The competition is limited to undergraduate and graduate colleges in the United States and those who shall have been students in such institutions within the preceding three calendar years. Essays should comprise not less than 10,000 words, and it is preferred that they be of considerably greater length. The prize will be paid in two installments of $500 each, the first at the time of the award, the second when the manuscript shall have been suitably printed. If such printing shall not have been done within three years from the time of the award, the second installment will be forfeited. At least six copies of the printed essay shall be the property of the United Daughters of the Confederacy. If no essay of high merit shall be submitted the prize will not be awarded. The competition closes May 1, 1929. All essays must be sent to the chairman, Mrs. Arthur H. Jennings, 2200 Rivermont Ave., Lynchburg, Va. The award will be announced the following November.

Yale University Press, New Haven, Conn., publishes a Yale Series of Younger Poets, which is open to writers of American citizenship, who are under thirty years of age and have not previously published a volume of verse. Manuscripts for this competition are due November 1st and May 1st in each year. The best manuscript submitted in each competition is, if recommended by the Editor, published at the expense of the Yale University Press, the author receiving the usual 10% royalty on all copies sold in the United States. It is permissible to include poems previously published in periodicals or newspapers, if the consent of such journals is given for such republication. Contestants should address manuscripts and correspondence to the Editor, Yale Series of Younger Poets, Yale University Press, New Haven, Conn.

MISCELLANEOUS

The Household Magazine, Topeka, Kansas. Monthly, 10c; 25c. Editor, Mrs. Ida Migliario. Report: "Our present needs are as follows: Short-stories of 1500 to 6000 words. There is no restriction as to type of story, except that we do not seek adventure or sex stories. Aside from this limitation as much variety as possible is desired. Serials of 30,000 to 40,000 words. Verse under 20 lines, except occasionally a very vivid poem, usually in ballad form, to fill an entire page of the magazine. Household articles and hints. The rate of payment on fiction and general articles is from 2c a word up. On some of the housekeeping articles the rate is sometimes a little less than 2c a word. The rate for verse is about 50c a line. We buy more or less art work, but this should not be submitted without previous correspond-

Technique of Play Writing

A FULL WORKING GUIDE

By Charlton Andrews

ıor of "The Drama Today," "His Majesty the Fool," etc.

ıe nineteen chapters and five appen- ı of this book bring out *every point lay writing and play marketing.*

HARD BURTON says: "The au- knows whereof he speaks. I know o book within its compass and on cale which is so helpful and sound."

RRETT H. CLARK says: "From a tical point of view, it must surely e the most useful of all the books of ort."

ther authorities agree that this is ook on the subject.

loth, 12mo, gold lettering, gilt p, uniform with THE WRIT- R'S LIBRARY. 285 pages. Post- aid, $1.75.

The Writer's Monthly
Springfield, Mass.

The Art of ublic Speaking

J. Berg Esenwein and Dale Carnagey

n inspirational working handbook istruction for all who would become ent public speakers. The only book laughs at rules and puts the speak- ompletely in possession of his own ers.

"he most comprehensive treatise public speaking with which we e acquainted."

—Boston Transcript.

"he mystery of the technique of e finished orator is analyzed in ch a way as to give hope to even e most blundering beginner."

—Review of Reviews.

th, 12 mo, uniform with THE WRITER'S RY. *512 pp. Postpaid $2.15.*
d for complete book catalogue.

The Writer's Monthly
Springfield, Mass.

Writing Good English

By J. Berg Esenwein

Everything that a writer should have in the way of practical language guidance.

"Writing Good English" is a book of commonsense instruction for writers, for desk use or for study. "Writing Good English" sets forth the everlasting principles of the English tongue in a logical order of ideas, thoughts and final expression.

"Writing Good English" uses the "how" method—how to develop vocabulary, how to enrich your words and phrases, how to attain variety in expression, how perplexing points of punctuation, paragraphing, etc., may be mastered.

$2.00

The Home Correspondence School,
Springfield, Mass.

Please send me "Writing Good English," for which I enclose $2.00.

Signed .....

Address .....

.....

2-29

ence with the editors. We aim to read manuscripts as promptly as possible, and to report on them within one to two weeks after receipt. We pay immediately on acceptance, and buy only first American serial rights to any manuscript."

National Republic, 425 Tenth St., Northwest, Washington, D. C. Monthly, 15c; $1.50. Editor, Frank P. Litschert. Reports: "We are in the market for non-technical, non-fiction stories which have nation-wide appeal, and which are of contemporary or historical significance."

Vision—A Magazine for Youth, Box 237, Independence, Mo. Monthly, 15c; $1.75. Editor, F. M. McDowell. Reports: "Use short-stories from 2500 to 6000 words; articles from 500 to 2500 words, on the experiences and problems of youth. Travel and experience stories from 1000 to 5000 words, with an appeal to young people, used. Short poems. Photographs desired depicting activities and achievements of youth. Material reported on within two weeks. No payment made for contributions."

Evolution, 96 Fifth Ave., New York. Monthly, 10c; $1.00. Mng. Editor, L. E. Katterfeld. Not in the market for articles at present.

The Viking Press, Publishers, have moved from 30 Irving Place, to 18 East 48th St., New York.

Ozark Life, Kingston, Ark. Weekly, 10c; $1.00. Editor, Otto Ernest Rayburn. Reports: "Ozark Life is the news, feature and story magazine of the Ozarks. It runs one story, with setting in the Ozarks, each week, several features, with and without photographs, and many poems. All contributions must have Ozark flavor in them and agree with the policy of the magazines. Reports are made promptly upon receipt of manuscripts and payment upon publication. Ozark Life has a department called The Thinker's Forum. A best letter contest is conducted weekly paying $5.00 to the winner. Some recent subjects have been, 'How to Save the Child from Developing an Inferiority Complex', and 'What Religion Really Means to Me.' Subjects are listed in Ozark Life from week to week. Ozark Life has recently taken over the subscription lists and good will of the Arkansas Traveler Magazine, The Thinker, the Kingston Mirror, and Twilight Ted's Trumpet."

Current History, Times Bldg., New York. Monthly, 25c; $3.00. Editor, George W. Ochs Oakes. "Desire articles dealing with current events, political, social and economic—the economic element, however, should be subordinated. Articles should be of contemporary and international interest, thoroughly documented and historically accurate. Articles of national interest, political and social developments in the United States, also articles on European Asiatic countries and Latin America are especially desired. We welcome the sending of good photographs to accompany the articles, which should be about 3000 words in length, rarely in excess. No fiction, essays or verse used. Payment on publication."

The Dance Magazine, 1926 Broadway, New York. Monthly, 35c; $3.00. Editor, Paul R. Milton. "Articles up to 2000 words on various phases of the dance and the inside of all branches of the theatrical profession that comprehend dancing of any type. These should be written in a concise, direct style. It is better for writers to inquire whether they are interested in the subject to be treated before they go to the trouble to compile special material. Payment on acceptance at 2c a word."

Adventure Trails, 80 Lafayette St., New York. (Formerly The Danger Trail). Monthly, 20c; $2.00. Editor, Douglas M. Dold. "Use short adventure stories ranging from 3000 to 8000 words, and complete novelettes of not over 25,000 words; also adventure and travel articles ranging from 500 to 3000 words. Stories must contain plenty of action

THE PHILLIPS AUTOMATIC

Plot File and Collector

especially made Containers, numbered to cor-
nd with the starred figure in "The Universal Plot
og," and designed to contain plot material, notes,
paper clippings, etc. These are filed in a conven-
life-long case. There are more than 2000 headings
ub-headings under which matter may be filed and
d. The File is elastic and admits of infinite ex-
on, by the simple addition of containers, along any
subjects, without disturbing the order or plan.

positive inspiration that automatically creates Plot
rial from every phenomenon of Life.

File and Collector eliminates all bungling, untidy
haphazard "schemes" of gathering and keeping
and fragmentary Data.

will save hours of time and days of wasted effort.

File and Collector is a splendid adjunct to the
ing equipment of the Editor, the Clergyman, the
rter, the Librarian, the Statistician, the Literary
er, the Secretary, the Settlement Worker, the Col-
, the Bookseller, the Author, etc., etc.

THE PHILLIPS AUTOMATIC
PLOT FILE AND COLLECTOR
together with
THE UNIVERSAL PLOT CATALOG

OTE. It is necessary to possess the above Book in
intelligently to use the Plot File and Catalog.)

By HENRY ALBERT PHILLIPS

Book and the File sent, together, prepaid, $8.00.
hose already possessing The Plot Catalog, the Plot
will be sent alone for $7.00)

THE WRITER'S MONTHLY
Springfield, Mass.

A simple book on the fundamentals

he Working Principles of Grammar

By George F. Genung

obably not one person in ten knows his
language sufficiently to write well or talk
cally. Grammar is regarded as a dead
ect—of no particular value except to a
ol teacher.

r. Genung has written "The Working
ciples of Grammar" as a simple exposi-
for the everyday man or woman
realizes that deficiencies in primary
wledge always cause failure. It is an un-
tandable book, arranged for consultation
dd moments if need be, or for consistent
ing and self-study.

Bound in blue cloth, gold lettering.
281 pages. Postpaid $1.75

The Writer's Monthly
Springfield, Mass.

Descriptive Writing

CULTIVATING THE INSTINCT

A half-dozen words will so vividly hit off the appearance or mannerisms of a person your reader has never seen that even in Quito or Surubaya he would recognize his man. That is description.

A passage will present so clear an outline that from it your reader can draw a map or diagram of the view or building it concerns. That is description.

In ten pages—or one—you can make your reader see the streets of a city swept with riot and murder, hear the overwhelming chaos of uproar of a barrage, feel the pathetic terror of the doe overtaken by the huntsman. That is description.

The impulse to describe, and to want things described, is so natural as to seem instinctive. A seasoning of descriptive effect enhances the interest of almost any kind of writing.

Certain reading-preferences as concerns types of writing too elementarily descriptive have shifted—we require more purpose and significance in descriptive articles than would have satisfied readers fifty years ago. From technical or scientific explanation to the magazine article and short-story, descriptive skill is as indispensable today as it was when Homer told of the famed shield and Dante pictured the regions of the dead.

If you are not as familiar as you would like to be with the effective means of description, take three minutes out now to ask about our fifteen lessons expressly designed to explain its what and how. Please address Graphic, THE HOME CORRESPONDENCE SCHOOL, Springfield, Mass.

and preferably should be set outside of Europe or the United States—say, in New Guinea, Madagascar, Africa, China, and out of the way regions on the 'frontiers of the world.' Stories may have but very little love interest, and must have action every minute. Do not use period stories or fantasies, or detective stories. Pay promptly on acceptance, and report on manuscripts within a reasonable time."

Detective Fiction Weekly, 280 Broadway, New York. Weekly, 10c; $4.00. Editor, Howard V. Bloomfield. "Fiction, true articles and fillers concerning crimes, mysterious, underworld doings and detectives. Analytical stories in which clever clews point to guilt; mysteries tinged with romance; true articles on sensational crimes, true accounts of the careers of noted detectives and notorious criminals. Appeal predominantly masculine, but feminine interest also invited. Stories from 3000 to 6000 words, articles the same length, novelettes up to 16,000 words, serials up to 72,000 words. Fillers up to 400 words. American settings preferred with bona fide local color. Prompt decision made on manuscripts, and prompt payment."

Dream World, 1926 Broadway, New York. Monthly, 25c; $2.75. Editor, Helen J. Day. Romantic love stories, preferably written in the first person, from 2500 to 6500 words in length. Action is a requisite; sacrifice and loyalty stressed.

Everybody's, Spring and Macdougal Sts., New York. Monthly, 25c; $2.50. Editor, William Corcoran. Uses action of a dramatic type with plenty of human interest. Stories of real men and women, portrayed with genuine characterization, against interesting backgrounds. Occasionally uses unusual stories of worth which are not readily to be classified. There is no restriction in length, though shorts up to 7000 and novelettes around 25,000 words are probably most welcome. While it uses stories by writers of established reputation, it is also keenly interested in new writers. Its standard is, however, a high one, demanding real merit and quality. Manuscripts submitted to Everybody's are considered also for Adventure and Romance. Material reported on promptly, and payment on acceptance, at 2c a word and up.

McCall's Magazine, 236 West 37th St., New York. Monthly, 10c; $1.00. Editor, Otis L. Wiese. An illustrated general women's magazine, with home-service slant. Articles from 2000 to 4000 words on subjects of wide general interest, written in vivid style, and suitable for illustration. Short stories up to 8000 words; and serials. Payment on acceptance.

Modern Homemaking, Augusta, Maine. Monthly, 10c; 25c. Editor, M. G. L. Bailey. (Formerly American Needlewoman). Use 3000 to 5000 word short-stories of general interest, clean and wholesome, but zestful and up-to-date. Report in three weeks, and pay on acceptance.

Modern Priscilla, 470 Atlantic Ave., Boston, Mass. Monthly, 20c; $2.00. Housekeeping Editor, Della Thompson Lutes. Chiefly devoted to needlework and housekeeping. Contributors must know their subject thoroughly, and be able to tell it readably. Articles of 2000 words, strictly practical. Designs and photographs of women's work. Use a few excellent short-stories, not over 4000 words. Pay on acceptance.

Mother's-Home Life, 315 S. Peoria St., Chicago, Ill. Monthly, 5c; 25c. Editor, James M. Woodman. An illustrated "mail-order" household journal, using interesting fiction having real action, from 1500 to 2000 words, and from 2500 to 4500 words. Human interest and inspirational stories, with a child for chief character also used. Manuscripts reported on in two weeks, and payment on publication.

Needlecraft Magazine, Augusta, Maine. Monthly, 10c; 50c. Editor, Mrs. A. C.

The Art Of Versification

By J. Berg Esenwein and Mary Eleanor Roberts

practical handbook of the structure of
:e, together with chapters on the origin,
ire and forms of poetry.

CHAPTER HEADS

The Nature of Poetry. II. The Origin Progress of Poetry. III. The Language Poetry. IV. The Analysis of Verse. V. Foot. VI. Rhythm. VII. Rhyme. VIII. onance and Alliteration. IX. Onomato- a. Sound and Movement. X. Tone- ir. XI. Meters and the Stanza. XII. Ir- ilarities. XIII. Epic Poetry. XIV. Blank se. XV. Dramatic Poetry. XVI. The Ode. I. The Ballad. XVIII. The Lyric. XIX. Sonnet. XX. Imitations of Classical ers. XXI. French Forms. XXII. Song ting. XXIII. Light Verse. XXIV. Vers e.

:oth, 12 mo, uniform with THE WRITER'S RARY. 319 pages. Postpaid, $1.75.

The Writer's Monthly
Springfield, Mass.

f you are clever at writing little skits, laylets, character sketches

Writing *for* Vaudeville

By Brett Page

This big book of 651 pages gives explicit directions how to write the Mono- logue, Two-Act Playlet, Musical Comedietta, Stage Song, etc.

Nine great acts are given complete as models.

The only book on the subject!

$3.15

he Home Correspondence School
pringfield, Mass.

I enclose $3.15 for

WRITING FOR VAUDEVILLE

Individual Manuscript Envelopes

Strong oblong brown kraft envelopes, well gummed, that will carry your manuscripts in good condition—

Of the right size to contain folded manuscripts written on 8½ x 11 paper —the outside envelope not too big and the inside envelope not too snug—

50 coming-back envelopes (size 4⅛ x 9½) printed neatly with your name and address (three lines only) and 50 going-out envelopes (size 4½ x 10⅜) printed with your name and address as a corner card, $2.50 postpaid.

Brown kraft envelopes to send manuscripts flat, especially made for this purpose—

The outside envelope plenty big enough to send sizeable manuscripts, and the inside envelope to hold them comfortably—

25 of each size, (10 x 13, and 9½ x 12) printed with name and address (three lines only) $3.00 postpaid.

The Writer's Monthly

Springfield, Mass.

Stoddard. Devoted exclusively to practical needlework for personal and household use, interior decoration and cooking. No fiction published. Reproductions of original pieces of work are used for illustrations.

New England Homestead, Myrick Bldg., Springfield, Mass. Weekly, 5c; $1.00. Household Editor, Lucile W. Small. Use short-stories of 2000 words in length, especially those of a humorous nature. Serials from 60,000 to 80,000 words in length, with plenty of thrill, containing a love story. No risque stories accepted. Practical household articles always in demand. Interesting or fancy photographs of women, children, and animals, and beautiful scenery considered. Photographs must be sharp and clear cut, and reproduce well with rapid press work. Those with fine detail cannot be used. First-class poetry is always in demand. Manuscripts reported on within a week. Payment on publication.

The Dixie Dairy and Poultry Journal, 110 Seventh Ave., N., Nashville, Tenn. Monthly, 50c. Editor, Edgar A. Wright. Articles on poultry and dairying, and other material suitable for Southern rural readers; also poetry of nature or countryside.

Eggs, Petaluma, Calif. Monthly, 10c; $1.00. Editor, R. C. Edgerton. "Articles of about 1000 words confined to poultry subjects, tending constructively towards making the home of a poultryman a better place to live. Very few articles paid for."

Farm Journal, Washington Square, Philadelphia, Penna. Monthly, 5c; 25c. Editor, Arthur H. Jenkins; Household Editor, Mary R. Reynolds. Articles of any length up to about 1800 words—those well illustrated with good photographs or designs being much preferred. Subjects may be along any line in which farm people would reasonably be interested. Short items, epigrams, and humor, from sixteen words to fifty words, crisp and to the point. Want also longer humor, 400 to 600 words. Material reported on within ten days, and payment on acceptance, at 1c a word for ordinary matter; 2c to 10c for special fictional features.

Farm Life, Spencer, Ind. Monthly, 5c; 25c. Editor, George Weymouth. "Use good sound well-written articles on agricultural subjects, or other subjects of special interest to farmers; feature stories of this type, with printable photographs, for illustration; good short poems, jokes, and specialized articles on different phases of farming. Do not buy much, as they have regular staff contributors. Payment made on acceptance at 1c a word."

Farm and Fireside, 250 Park Ave., New York. Monthly, 5c; 25c. Editor, George Martin; Fiction Editor, Edward Anthony. Most of the outstanding articles are by special arrangement. These are of general appeal. Unsolicited material is chiefly practical experience farm stories with human-interest appeal, from 50 to 1500 words. Photographs are desirable. A small amount of fiction, from 3000 to 5000 words, preferably with farm setting, is used. Departmental material for women. Payment on acceptance, at 2c a word and up.

Child Life, 536 S. Clark St., Chicago, Ill. Monthly, 35c; $3.00. Editor, Rose Waldo. Illustrated. Good realistic stories for boys and girls up to 12 years of age; plays for young children (these must not require professional directing). No photographs. Pays on acceptance at ½c a word up.

Child Play Magazine, 815 Perry-Payne Bldg., Cleveland, Ohio. Monthly, 15c; $1.50. Editor, J. A. DeVries. Use stories not exceeding 500 words, suitable for children 5 to 11 years of age; also verse, puzzles, games. Stories should be non-religious. Payment on publication at 1c a word.

The Photoplay in its latest evolution

ne Feature Photoplay

HENRY ALBERT PHILLIPS

THEORY: The feature photoplay—Utility of a standard form — Dividing the play into parts—Photodrama vs. pictures — Types of photoplay—Personality of plays—The art of treatment. TECHNIQUE: The big idea—Plot and counterplot—Drama's converging lines—Life-giving motivation — Sequence, suspense and consequence—Coincie, crisis and climax. PRACTISE: Value utline—The working terms—Casting charrs—Building by parts—The readable synis. DEMONSTRATION: The workingario—Several effective casts—An accepted psis—Scenarios that have been done.

oth, 16 mo., uniform with THE AUORS' HANDBOOK SERIES, 285 pp. paid $2.

Writer's Monthly Springfield, Mass.

A Coupon Advertisement

For remittance enclosed, you may send me

HE PHOTOPLAY SYNOPSIS

By A. Van Buren Powell

$1.75 Postpaid

A book of 310 pages on practical photoplay writing.

The author is a professional playwright, formerly of The Vitagraph editorial staff.

He lets you in on his own processes in making an actual screen play.

o

ie **Home Correspondence School**
Springfield, Mass.

Clip and Send Today

A complete manual of instruction in the writing of the moving-picture play

Writing The Photoplay

J. BERG ESENWEIN
AND
ARTHUR LEEDS

The thoroughness of this treatise, which has been completely revised, will commend itself to anyone who desires to learn about the make-up of the modern photoplay. Subjects treated are: the photoplay script, its form and preparation; the title; synopsis and plot, cast of characters; the scenario; the scene-plot and its purpose; leaders and inserts; what you can, cannot and should not write; comedy; specimen scripts; and marketing.

$2.65

Mail to
THE HOME CORRESPONDENCE SCHOOL
Springfield, Mass.
I enclose $2.65 for "Writing the Photoplay".

.....

.....

Child's Gem, 161 Eighth Ave., N., Nashville, Tenn. Monthly, in weekly parts, 6c; 25c. Editor, Hight C. Moore. Short-stories from 300 to 600 words for small children, also articles and poems. Payment on acceptance, $1.00 to $3.00 for stories and articles; $1.00 to $2.00 for verse.

The Children's Hour, 470 Stuart St., Boston, Mass. Monthly 35c; $3.00. Editor, Rose Saffron. For children from the age of 2 to 12. Short-stories from 800 to 2000 words; timely poems. Payment on publication at ½c a word for prose; special rates for other material.

The Flower Grower, Calcium, N. Y. Monthly; $2.00. Editor, Madison Cooper. "Not at present in the market for unsolicited material, having more material offered them than can be used. Seldom pay for material, but occasionally pay for special articles if they have good illustrations."

Medical Economics, Rutherford, N. J. Monthly, 10c.; $1.00. Harold S. Stevens, Mng. Editor, reports: "We can use some more material from outside writers, but it must be of the sort to catch the interest of the busy physician. Some of the most successful articles have been the story of a physician who has built up a considerable practice through concentrating on physiotherapy or electrical treatments; the story of a group of physicians who function as a clinic, but without the usual contract, their arrangement being merely a sort of gentlemen's agreement; the story of a physicians' fellowship club in a large city, in which the doctors meet periodically and discuss various economic problems; an article by a physician's secretary telling how she deals with difficult types of patients. What we are particularly anxious to get are stories of well equipped physicians' offices, with photographs. If an author knows of any very attractive office or reception room in his locality, we should be glad to hear from him. There is every chance that we would ask him to write up an account of the offices and secure photographs. The offices, however, must be modern. We are also interested in learning about medical groups or small clinics in which from three to eight men work together. It is always advisable to write us beforehand, as there are many suggestions that we may be able to give the author. We want stories of small professional buildings designed for ten or twenty men but they must be modern."

Airway Age, 30 Church St., New York. Monthly. Mng. Editor, Lloyd George. Formerly Slipstream. Reports: "This is distinctly a manufacturing, engineering and aircraft operating paper which covers the whole subject of aviation from a technical and trade point of view. For the most part, its articles are written to order. It has, however, published material that has come out of the 'thin air', but that material has been of a technical nature or has been such that indicated a thorough knowledge of some phase of aviation on the part of the contributor. If a contributor could write competently about some phase of aviation abroad or in the United States, that is, whether operating, engineering or theoretical, his stuff would be accepted, with the provision of course, that we did not already have something on the same subject on hand."

VERSE MAGAZINES

American Poet, Vaux Hall, N. J. Monthly, 20c; $2.00. Editor, H. Stuart Morrison. Verse only. "Dedicated to America's younger poets." No payment.

Bozart, Box 67, Sta. E, Atlanta, Ga. Every two months, 40c, $2.00. Editor, Ernest Hartsock. "Print free or rhymed poems on any topic, but having literary merit. No sensational verses, and nothing over 100 lines. No payment except in prizes."

The Circle, 54 Morningside Drive, New York. Every two months, 20c; $1.00. Editor, Leacy Naylor Green-Leach. Short lyrical verse. No payment.

Writing the Popular Song

E. M. WICKES

his is *the only full and practical book on the* ject of writing the popular present-day ; ever written. The author writes familiar style, illuminating and readable deals with all the steps in con- ction so clearly that no one can fail to w him. In all, there are twenty-six chap- and a valuable appendix of reference ter covering every possible detail, from ies to markets. "The book is a clear and tical treatment of how to write the ular song by one who knows from personal rience."—*Atlanta Constitution. Cloth, o, uniform with THE WRITER'S LI- RY. 194 pages. Postpaid $1.50.*

The Writer's Monthly
Springfield, Mass.

---

why, what, and how of the editorial

Editorials and Editorial Writing

By Robert Wilson Neal, A.M.

Foreword by Henry J. Haskell, The Kansas City Star

Twelve chapters on the purpose, structure and management of the types of editorial; many analyzed examples; a large supplementary collection of repre- tive articles from varied sources, includ- British. Assignments for students, includ- study of contents, typography, and make- Reproductions of editorial pages. A ter on qualification and preparation for profession. A division quoting ideals, ons and practical suggestions from editors publishers.

, large 8vo., gold lettering, 400 pp., $3 postpaid

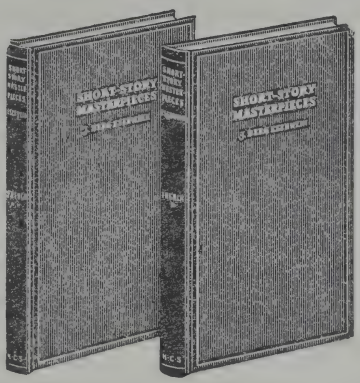
The Writer's Monthly
Springfield, Mass.

Short-Story Masterpieces

French and Russian

edited by

J. Berg Esenwein



To all who are interested in the short-story — that most popular literary form — we offer four charming volumes of French and Russian Masterpieces, with translations and illuminating biographical and interpretative essays and comprehensive general introductions — all by Dr. J. Berg Esenwein. These volumes will be followed by the short-story masterpieces of the Italian, German, British, American, and other literatures.

Probably no American critic has made a more careful study of the world's best short-stories or is better acquainted with fictional literature in general. In these little volumes we find him at his best. His introductions are marvels of compression and insight. Two distinctive features of these interpretative essays are the editor's clear discussions of the various types of short-story, and a series of story plots by the several authors. The short-story selections are typical of the best work of the great writers treated. They have been done into English in a manner which has caused them to lose none of their original charm.

CONTENTS

VOLUME I. FRENCH

General Introduction: The French Short-Story.
Essays: Francois Coppee and His work; Guy de Maupassant, Realist; Alphonse Daudet, Man and Artist. Prosper Merimee, Impersonal Analyst; Pierre Loti, Colorist.
Stories: The Substitute; Moonlight; The Pope's Mule; The Taking of the Redoubt; The Marriage to the Sea.

VOLUME II. FRENCH

Essays: The Many-Sided Balzac; Ludovic Halevy, Parisian; Andre Theuriet, Humanist; Theophile Gautier, Lover of Beauty; Anatole France, Former Man and New.
Stories: An Episode under the Terror. The Insurgent; La Bretonne; The Mummy's Foot; Juggler to Our Lady.

VOLUME III. RUSSIAN

General Introduction: The Russian Short-Story.
Essays: Pushkin and the New Era; Gogol, the First Russian Realist; Turgenev the Emancipator; Tolstoi, Artist and Preacher.
Stories: The Snow-Storm; The Cloak; The District Doctor; A Long Exile.

VOLUME IV. RUSSIAN

Essays: Dostoevski, Apostle to the Lowly; Korolenko, the Exile. Garshin, the Melancholiac; Chekhov, Recorder of Lost Illusions; Andreev, Apostle of the Terrible Gorki, the Bitter.
Stories: The Tree and the Wedding; The Old Bell-Ringer; Four Days; In Exile; Silence; Comrades.

Dainty volumes suitable for gifts; bound in blue cloth with gilt tops.
French Short-Story Masterpieces, two volumes, postpaid, $2.00.
Russian Short-Story Masterpieces, two volumes, postpaid, $2.00.

The Writer's Monthly
Springfield, Mass.

Contemporary Verse, 107 S. Mansfield Ave., Margate, Atlantic City, N. J. Monthly, 35c; $1.50. Editors, Lucia Trent, Ralph Cheyney. "Always glad to give consideration to free contributions. Have discontinued all prize offers."

Foot Prints, 2633 Shaker Road, Cleveland Heights, Ohio. Every two months, 35c; $2.00. Editor, Dr. Frederick H. Alder. "Consideration given to all serious poems of merit. No payment."

The Forge, A Journal of Verse, 5746 Dorchester Ave., Chicago, Ill. Quarterly, 25c; $1.00. Editors, Sterling North, S. S. Newman. Verse of aesthetic intention and artistic merit only; poems from two to two hundred lines.

The Gypsy, c/o Times-Star, Cincinnati, Ohio. Quarterly, 25c; $1.00. Editor, Miss George Ellison. Uses only the highest type of poetry, including free verse if really good. Length limit, 20 lines. Payment in prizes only.

The Harp, A Magazine of Verse, Larned, Kansas. Every two months, $2.00. Editor, May Williams Ward, Belpre, Kansas (to whom manuscripts should be sent). Thoughtful and artistic verse, not over 25 lines. Payment in prizes.

Interludes, A Magazine of Verse, 2917 Erdman Ave., Baltimore, Md. Quarterly, 25c; $1.00. Editor, William James Price. Publishes mainly poetry, on any subject and in either rhymed or free verse; but usually contains one brief story and one brief essay in each issue. Payment in prizes.

Journal of American Poetry, 9 Camp Greene Ave., Charlotte, N. C. Quarterly, $1.00. Editor, Wallace Stephen.

Kentucky Folk-Lore and Poetry Magazine, Bowling Green, Ky. Quarterly, 25c; $1.00. Editor, Gordon Wilson. Short lyrics. No payment.

The Lyric, 1401 Stockely Gardens, Norfolk, Va. Monthly, 20c; $1.50. Editor, Virginia T. McCormick. A small magazine printing some excellent verse; sonnets, ballads and lyrics. Free verse is considered if properly cadenced and finished in style. No payment made.

Palms, Guadalajara, Mexico. Monthly; $1.50. Editor, Idella Purnell. Poems of merit and artistic aspiration. Articles above poetry. Payment in prizes.

Pasque Petals, c/o N. S. T. C., Aberdeen, S. D. Monthly, 20c; $2.00. Editor, J. D. Lindberg. For South Dakota writers. Brief poems, not barring free verse. No payment.

Pegasus, 921 Mound St., Springfield, Ohio. Quarterly. Editor, Noah F. Whitaker. For subscribers. Deals wholly in rhythmic verse and refuses to countenance any production that savors of free verse. Does not pay for material.

Poet Lore, 100 Charles St., Boston, Mass. Quarterly, $1.50; $6.00. Editor, Ruth Hill. Artistic poems of all lengths, and poetical dramas in one act or longer. Also original one-act plays and contemporary foreign plays in translation. No payment.

The Spider, Box 391, Chillicothe, Ohio. Monthly, 35c; $3.00. Editor, David K. Webb. Modernistic poems, sardonic, liberal, radical or collegiate. Pithy and pungent essayettes and sketches. No payment.

The Stratford Magazine, 289 Congress St., Boston, Mass. Monthly, 15c; $1.50. Editor, Henry T. Schnittkind. Short serious poetry, essays and brief fiction. Payment in prizes.

The Voice, 1002 N. Sycamore St., North Manchester, Ind. Quarterly, 25c; $1.00. Editor, Lulu Frances Warner. Use all kinds of poetry, including free verse, and poetry for children. Nothing over 30 lines. Also interested in bits of philosophy and pithy sayings either in prose or rhyme. No payment.

Voices, 562 Fifth Ave., New York. Quarterly, 25c; $1.00. Editor, Harold Vinal. Exclusively devoted to verse. Lyrics of singing quality are given preference over free verse. No payment.

Books by Authors for Authors

Writing for the Magazines

By J. Berg Esenwein

A really practical book hat goes right to the ieart of the matter; outines methods for writing nformation items, long ind short articles, humor, nagazine poetry, fiction ind plays; and gives oints on preparing and narketing all kinds of nagazine material.

$1.75

News and News Writing

By Robert W. Neal

This helpful book presents a complete introduction to the methods and practice of newspaper work. The practical essentials of gathering and writing news are fully covered both by precept and by numerous examples.

$2.00

Editorials & Editorial Writing

By Robert W. Neal

Editors present and prospective will profit by this practical book that deals concretely with the purposes and structure of the newspaper editorial in modern practice. A large collection of representative editors is included.

$3.00

The Art of Versification

By J. Berg Esenwein ind Mary Eleanor Roberts

A very practical and nderstandable handbook f the structure of verse, vith chapters on rhythm, hyme, meter, vers libre, lank verse, and all the oetic forms.

"There is no better book han this for those who vish to study versificaion."—Edwin Markham.

$1.75

Clip notice of book or books you want, send us with remittance and order will be promptly sent to

.....
(Your name)

.....
(Your address)

.....

Writing the Popular Song

By E. M. Wickes

The author of this, the only full and practical book on the elements of lyric construction, has several song hits to his credit. Popular song writing is both business and art — both sides are fully explained.

$1.50

The Art of Public Speaking

By J. Berg Esenwein and Dale Carnagey

A good platform apearance and the ability o speak easily are essenial to writers, often asked o speak of their work. This book teaches how to cquire power in utterance y methods open to anyne. Important speeches re included as examples.

$2.15

The Technique of Play Writing

By Charlton Andrews

The nineteen chapters and five appendices of this book bring out every point in play writing and marketing.

"I know of no book within its compass and on its scale which is so helpful and sound."—Richard Burton.

$1.75

Writing for Vaudeville

By Brett Page

The scope of this book is unusual. It deals with the writing of short stage sketches, such as monologues, two-act plays, and playlets, one-act musical comedies and burlesque tabloids. Seven complete plays are printed as examples.

$3.15

The Home Correspondence School

SPRINGFIELD, MASS.

Answers to Inquiries

C. J. B., Silver Spring—Your poems that have already been published or printed are not eligible for "First Rights" publication in magazines, and few magazines are interested in receiving verses on a second rights basis. In the circumstances, our advice would be to offer original verses only, not previously printed or published, to general magazines.

R. S. E., Baltimore—If your pageant is being written for a special local purpose, and is not intended to be offered for sale afterwards, then there is certainly no reason why you should not use in the pageant old hymns, folk songs, and classical music, for these are public property anyway. Nor is it at all probable that the makers of phonograph records would object to your use of these records in dances for your pageant. If, however, the pageant is to be offered for sale later on, then it would be well to look up the publishers of the hymns, folk songs and classical music, to discover whether any of these songs are being published under copyright at present. It would also be ethical to obtain permission for the use of phonographic records from the makers of these records. This permission, in our opinion, would be readily granted.

C. A. R., Attleboro, Mass.—Musical comedy librettos are ordinarily written almost "on the stage". A composer who has previously composed successful pieces is called in, and also one or more librettists. The musical comedy is built up, but is not laid out in advance, because modern musical comedies consist largely of "sure-fire gags" and interpolative acts. This does not mean that the libretto of a promising musical play would be ruled out of consideration, for it might be considered by a good many of the New York producers who are known to the producers of musical plays. A list of these producers, with the names of some of the plays that they have produced, appears in the present (the new, 1929,) edition of "Where and How to Sell Manuscripts".

S. M. L., St. Louis, Mo.—The form of receipt on the back of the check received in payment for your manuscript means that you have parted only with All American Serial Rights, which means the right to publish once in a magazine, and also in syndicate form in other periodicals other than the first one in which your story is to be published. If you will apply to the publisher after the publication of your story he will, according to his agreement, assign to you all other rights, which of course include dramatic rights, photoplay rights, book rights and all foreign rights.

T. L. F., Boston, Mass.—In our opinion, when a magazine has reconveyed the photoplay rights of a story to its author, or has not purchased those rights, it is not necessary to consult the magazine regarding any change in the title or the content of the story, provided such a change does not in any way reflect upon the standing of the magazine originally publishing the story; and that is hardly a probable circumstance.

25c
the copy

A JOURNAL FOR ALL WHO WRITE

$3.00
the year

The Writer's Monthly

MARCH, 1929

Writing the True Story

A Colyumist Confesses

Romance Returns Again

The Canine Character

Suiting the Catholic Editor

Writing as a Business

Departments *Markets* *Contests*

The Home Correspondence School
Springfield, Mass.

The Writer's Monthly

A Journal for All Who Write

Vol. XXXIII March, 1929 No. 3

The Art of Writing Confessions and True Stories—I—Leon Blumenfeld 195
Romance Returns—C. R. Sumner 200
Writing as a Business—Archie Joscelyn 202
The Canine Character—L. E. Eubanks 205
Things Not to Do in Trade Paper Writing—Grady Triplett 208
Defining a Yegg—Walter J. Norton 212
Confessions of a Colyumist—Paul V. Collins 213
Suiting the Reverend Editor—Michael V. Simko 218
About British Postal Orders—Fred Cornelius 221
First Steps Must be First—Kalfus Kurtz Gusling 222
Writing and Selling Recipes—Jane Houselady 224
Did You Ever?—Ada Kellogg Runner 226
From the Brown Owl's Oak 228
The Best Things from Printland 234
The Editor Has a Notion 246
Experience Meeting 250
Word Page 256
When the Writer Reads 257
Editorial 258
H. C. S. Folks 260
Smile Corner 262
Where to Sell 264
Answers to Inquiries 286

Published monthly by THE HOME CORRESPONDENCE SCHOOL, Myrick Building, Springfield, Mass.

Edited by J. BERG ESENWEIN

Copyright, 1929, by The Home Correspondence School. ALL RIGHTS RESERVED.

Entered at Springfield, Massachusetts, Post Office as Second Class Mail Matter

PRICE 25 CENTS A COPY : : : : $3.00 A YEAR

CANADA, $3.25; FOREIGN, $3.50

March, 1929 Volume XXXIII, No. 3

The Writer's Monthly

The Art of Writing Confessions and True Stories

Part 1

Leon Blumenfeld

The First of Three Articles on a Subject that is Now Very Much to the Fore

THE CONFESSIONAL type of magazine which has grown up in recent years offers today a good market to the young writer still experimenting with his talents and ideas, and wishing to develop grace and facility in expression, and to the trained craftsman as well who is not averse to building up a regular source of income.

Why Write Confessions?

There is no intention here to place confessions in the realm of literature. The writing of this sort of material is not a training school for a rising Anatole France or a Thomas Hardy, although many famous writers have done considerable hack work in the days of their earlier struggles. But for men and women who make a profession of the writing craft, and hope to derive from it an adequate income, there is no surer and steadier market than the confession magazines.

For the beginner with some ability this type of publication offers many opportunities.

First of all, it is an excellent school for the writer technically, giving him a fundamental training in observation as well as in plot structure, and these will later stand him in good stead when he begins to specialize in the short-story, the novel, the play, or the moving-picture scenario. He will learn to observe keenly the lives of people

around him and to probe his own intimate life as well so as to spot out the unusual and the dramatic from the mass of daily-life incidents. And further, he will train himself to write these stories in fluid, simple English, with dramatic sequence and proper emphasis on the high lights. He will also be taught character analysis and delineation, and the depicting of color and atmosphere.

The development of all these qualities will give his later writings sureness, maturity and flexibility in technique and expression. If any writer has real talent latent, and if he works persistently, that talent will be manifest in spite of any hack work, and will not necessarily be dimmed by his excursion into the more popular and frankly commercial field. However, he must not confuse an excursion with a main journey.

There is, further, this to attract the student: He can earn something while he is learning his craft. The untutored novice just trying his wings in the American fiction field, and eagerly aiming for the top-notch popular publications, like Saturday Evening Post and Cosmopolitan and Red Book periodicals, that pay fabulous rates to established authors, has very little chance of breaking into the sacred circle unless he has remarkable strength and originality. For him, there are years of continuous effort and frequent rejection, years of budding hope and blighting despair, and even after a long apprenticeship there still is no guarantee that he will ever be admitted to the ranks of the mighty and the superlatively successful.

During this bleak period there is nothing more encouraging than the acceptance of a story by any decent magazine, even one of minor standing. The check he receives, however small, bolsters up his ebbing strength and courage, and of course, helps pay some of his bills. And writers, as a class, enjoy a full measure of bills. To be sure, to see one's writings in print invariably produces that strange thrill of authorship which has spurred men and women on throughout the ages to write, even though it means suffering and hardship and little return in proportion to the energy and industry expended.

To the trained craftsman, the Confession magazines offer the opportunity of a quick check and a wide market, with the added advantage—to those who desire it or consider it to be desirable—of complete anonymity.

It is here taken for granted that the men and women who aspire to write confessions are moderately skilled in the use of the English language, and that they have a working knowledge of plot construction. Although, the confession field offers the only market in existence to people with just the barest rudiments of narrative English, provided they have an unusual story to tell. In fact, many a check has been paid to some modest housewife isolated on a ranch, and a rough sailor fresh from a foreign land, wholly on the human appeal and the gripping power of the tales they had to tell.

What Are Confessions?

In the last few years there has been developed a family of magazines devoted exclusively to the Confessional type of story. In the beginning, this story was little more than a literal definition of the word "confession". That is, the story was composed of a recital of incidents more or less correlated, tending to show some violation of the conventions and moral codes, and ending in a note of grief and penitence. The chief characteristics, of course, were that all these stories were written in the first person, and told by the confessor, the man or woman who had been guilty of the offense about which the story was built.

In the last paragraph, the young girl who confessed to an illicit love-affair, the married woman who admitted to a sin against her husband, whether in thought or actual deed, the man who owned up to leading a double life, or to a murder on his conscience—these characters depicted the tortures of a plagued soul, and gave the impression that they would keep on paying the price of sin and folly forevermore.

Many of these stories rang true and were poignant. Regarded from the angle of short-story technique, most of them were crude in construction, illogical in incident-sequence, and often utterly lacking in climax. There was little attempt in them to feature a complication and the play of character and atmosphere which make the well constructed short-story so absorbing. And of literary writing there was almost none.

But this condition need not surprise one. Twenty years ago, the American play was predominantly a crude, mechanical melodrama, with standard types of hero, heroine, and villain. The plots were for the most part machine made and the stage-settings cheap, lurid, and unimaginative. Yet out of this training school has developed an art which stands among the highest of the world today. For example, we now have American playwrights like Owen Davis, and American actresses like Laurette Taylor. These grew up with the "industry," and when the drama grew from the ten-twenty-thirty type to the more artistic and discriminate, they grew along with it.

And who has forgotten the old movie thrillers? When the movies were in their infancy it was well nigh impossible to induce a player of established reputation on the legitimate stage to lend his or her name and prestige to the screen. They all disdained it as something unworthy of their talents. Yet today, with the motion-picture developed to its present power and scope, with its many millions of investments, its host of luminaries, both actors and authors of established reputation vie for the privilege of working for the film industry.

In like manner has the influence and reach of the confession group grown. A characteristic of the earlier confession was that some were merely exposés, stories not unlike the feature articles of cer-

tain Sunday supplement magazines of newspapers, which made a point of letting the reader in on some information that was supposed to be secret.

Thus a reformed bank robber would tell in as thrilling manner as possible how he succeeded in blasting the safe of the Unionville Trust Company, describing in detail the methods and materials he employed. Or a chorus girl would give some intimate revelations of her work and temptations both on and off the stage. Sometimes a gambler would confess, giving the tricks of his profession, usually with a moral designed to keep people away from wagering in any form, proving by his own experiences that an outsider couldn't win in an organized crap game, or on the "ponies".

Thus I remember that one of the earliest Confessions I sold grew out of a conversation I had with a professional gambler. He used to frequent the reporter's room of a police court where I was then stationed, and one time he made the point to me that the law of averages makes it impossible for the outsider in any game of chance to win. The result, he proved to me, must in the long run be in favor of the man who takes the bets.

Observing that here was material for a Confession, I invited the gambler, who was then "down on his luck," out to lunch with me, and across the table he told me many of his experiences. He described the apparatus used in equipping pool rooms for horse race betting, so that a dive could be dismantled in a few minutes, even as the police were beginning to bang on the doors—the usual preliminary of an old-time raid on a locked room. This, of course, deprived the police of the tangible evidence they needed to make arrests.

All this material I used, embellishing it a little, but clinging in the main to the facts he had given me. There was no attempt at story-writing. There were no complications, no heroines, no struggles, only a moral pointing to the futility of all bettors' trying to beat the law of averages.

But from this rather elemental type of Confession story have evolved many and complicated forms, following in general the categories of the stories printed in the popular magazines, with the necessary exception that all of the Confessions are written in the first person.

So popular have the Confession magazines become, so widespread their appeal, and so established their status in the fiction field, that in recent questionnaires formed to ascertain the magazines most popular with the reading public, Confession periodicals drew undisputed first place in the hearts of readers.

This proves conclusively to all writers that here is a market, permanent and far-reaching, with ample field for the display of ingenuity and originality of idea, skilled craftsmanship, and facile writing. And the financial rewards are fair, quick, and repetitive.

Are Confessions Ethical?

I should like to make a point here with respect to the ethical side of Confessions. There has been a good deal of criticism of them, on the theory that while purporting to be true stories, written by the individuals who described the events, they were really the manufactured output of professional writers.

Is it then ethical for a writer to turn out Confessions about people, facts, and situations which have had no actual place in his life? Is that a hoax on the trusting reader? Is it unfair for skilled craftsmen to hide behind the shelter of anonymity?

These questions have been raised both seriously and in burlesques on type Confession stories, which have appeared in humorous weeklies.

The answer is clear: Every writer is fully justified morally and ethically in writing confessions, so far as their alleged truth is concerned.

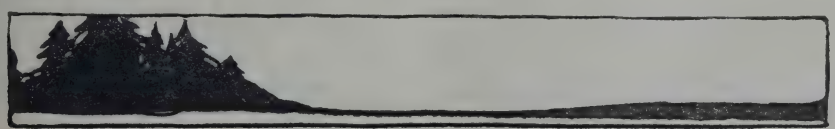
There is ample precedent for this in literature, and the best literature. Many authors, throughout the ages, some of classical fame, have written stories in the first person based upon facts related to them or gathered by them in the usual rounds of living. After all, the function of the writer, in its broadest sense, is to interpret life, whether it is his own private life or the life he sees and hears and comes in contact with all about him.

And even where the imagination of the writer in the Confession tale is fully exercised, the experiences he depicts are certainly within the realm of occurrence. For every convincing group of incidents leading up to a dramatic climax in a story, there can be found somewhere an actual set of facts to coincide with the events imagined by the author.

Certainly no question would be raised where, say, an illiterate miner, or a waitress in a small-town restaurant, each with an intensely interesting life story, recited the bare facts to a skilled writer, whose duty it was to build up the flesh and blood of the story upon the crude skeleton supplied him. There would obviously be no violation of ethics in a situation like that.

In many cases, that is precisely what happens. The writer obtains his plot either from a conversation with a casual acquaintance or friend, from the daily events recorded in the newspapers, from personal experience and observation—and in fact, from all the multitudinous sources which stimulate the mind and the imagination of the gifted.

In my next article I shall take up the mental attitude of the writer toward the story and discuss in detail the type of plot that is peculiar to Confessional fiction.



Romance Returns

C. R. Sumner

*An Interview with George Barr McCutcheon, Author of the Famous "Graustark" Novels**

THE Romantic Story is coming back. The authority for that statement is George Barr McCutcheon, who discussed the trend of modern fiction in an interview with the writer recently while he was resting in Asheville, North Carolina.

Mr. McCutcheon is a master of romance, whose wizardry created the Kingdom of Graustark, peopled it with kings and princes and made their loves and longings seem real in a series of highly successful novels. "Graustark", "Beverly of Graustark", "The Prince of Graustark", and "East of the Setting Sun", all breathe the spirit of romance. They take his readers out of a humdrum world of drab everyday happenings and clothe them, in their dreams, with royal purple. Now Mr. McCutcheon says quite frankly that the romantic story, the romantic novel, is coming back to supplant in popularity the more recent realism.

His latest book is of the romantic type, and its setting is in the Appalachian mountains, not in the mythical kingdom of his imagination. Its name, he does not know yet. One of the last things he does is to name a book, because the title means so much to its selling power, and is so vital in its success. He will name it just before it goes to press, and it will be another year before the public will receive this volume. The making of a novel is a slow process with Mr. McCutcheon.

The Hoosier novelist works laboriously, writing in longhand. To the ambitious young writer who breezes along with little effort, he accords a slow, tolerant smile. Writing is not easy, he admits. It is hard. His hours are those of a morning newspaper man—a matter of habit with him, since he wrote his first novel while "holding down a job" on the copy desk of an afternoon newspaper.

"How long does it take you to write a novel?"

Mr. McCutcheon smiled again. The last one took him nine months for the first pencil draft. After that he spent more months copying, rewriting, deleting, and re-arranging. A tedious, heartbreaking process. After he finishes the second copy, the manuscript is typed. A secretary does that, copying it as it is written. Then comes more work,

*Since this interesting interview was written, the distinguished subject died suddenly—on October 23, 1928—in New York City, after lunching with a small group of friends at the Hotel Martinique. He was born July 26, 1866, in Tippecanoe County, Indiana.—Editor.

rewriting lines, recasting sentences, giving a turn to a phrase here and there, to make the smooth, pleasant reading of the McCutcheon novel. After the novel is in type, proofs are "pulled" and the author goes over these again. This time it is for minor corrections.

"After the book is bound and off on the bookshelf, I scarcely ever open it," Mr. McCutcheon said. "I am sick and tired of the thing."

Mr. McCutcheon has tried other types than the romantic novel, and has been successful. He knows the detective story and has written some "thrillers." "Black is White", "The Daughter of Anderson Crow", "Anderson Crow, Detective", and others, belong in this list. Mr. McCutcheon is a prolific writer. His output of successful novels has been enormous—thirty-eight are listed and the new un-named work is not included—yet each has represented monumental industry on his part.

During the next decade, this modern master of romantic fancy says, the romantic story is returning to enjoy an era of unusual popularity. This observation is the fruit of many years' study of the reading public, study that has brought him a comfortable fortune.

"Romance is coming back into vogue on every hand. The day of the realist has waxed and waned. After him comes wholesome romance—literature to take one away from reality," he declared.

"Even in the plays in New York we feel the new influence tremendously. Four big Ziegfeld plays are running, for instance, and not a leg in one of them. No flesh visible. And one has to beg for standing room in all of them. Isn't that symptomatic of the change? The pendulum has swung back.

" 'Show Boat', by Edna Ferber, is still running, and what could be more wholesome? The period literature of which 'Show Boat' is a splendid example will continue to live and to become more popular than ever, I believe."

Detective fiction, he finds, is having a very big vogue. And a deserved one, he believes.

"It is all wholesome," he remarked. "One finds much of it the same, but it relieves one's mind. It fascinates one. The women do not care so much for it; but men—business and professional men—find it absorbing. I read it myself.

"The realist and the pessimist do not have much of a chance now. They probably wouldn't get a hearing. People have tired of them. Even the 'flapper' of quondam days —of the Scott Fitzgerald days, and the 'Beautiful and Damned'—is as dead as the dodo, gone with the fever of the war reaction."

Asked to tell how he goes about writing his novels which have been so popular for a quarter of a century, and have found an appreciative "audience" on the screen as well as on the printed page, he said, "Well, I just write for about nine months."

"How do you start a novel?" he was asked.

"I get an idea," was the reply. "First of all there must be an idea, because that is the basis of the whole story. After that come the

outline of the chapters, selection of characters, arrangement of climaxes, completion of the plot. A writer must know where he is headed before he starts a novel, or he will be hopelessly lost."

Writing As a Business

Archie Joscelyn

Wherein We See That a Good Thing May Be Pushed Too Far—or Not Far Enough

IT PAYS to be business-like; there can be no question of that; and this applies to writing as well as to anything else. But there is such a thing as holding a penny so close to the eye that it is difficult to see a dollar. I recently noted the advice of one writer to keep a careful record of the postage expended on each manuscript sent out.

The idea sounds like a good one. He goes on to say that, if one manuscript is becoming too widely traveled and seems to be costing too much, it may be well to lay it aside. And we will grant that there are plenty of instances where this is excellent advice. The manuscript may be very short, or it may need seasoning, or working over. But fundamentally the idea is a wrong one.

In pursuit of economy, writers, and new ones especially, often come out with ideas as to how to save a few cents here or there. And generally they have need to save pennies, for postage bills are high. Yet on the whole many little economies in writing are false economies which make for failure rather than success in the long run.

It never pays to start a manuscript out on its journeys in the first place unless you, as its author, are confident that it is a good one, and should sell; further, you should know that it is as good as you can make it. But, once assured of these things, don't let rejection slips shake your faith in yourself or your story. If it was good at the start, it is just as good after being rejected by a dozen editors. Merely because they have failed to appreciate it does not alter the story in the least.

If at any time you decide that the manuscript is not your best, or is not good—that is different. But depend on your own judgment, not upon rejection slips. And if you see ways to improve that piece of work do so. But so long as a story remains a good story, forget about the postage it is eating up and keep it traveling. To send a story out eleven times and discard it because it has cost two dollars may mean missing a hundred dollar check on the next trip.

For many things govern the selection of a story. These have been enumerated too many times to mention again, yet few writers who have sold many stories lack the experience of selling on the tenth or twentieth trip, and often to the best, highest-paying market on the list at the last. Writing a story is only half of it. The biggest half is finding the proper market and having faith enough to keep the good story going until it reaches that market.

Because writing is a business—at least for those who hope to see their work in print—it requires all the preparation and the hard work of any of the best occupations. Most failures, for those who have any natural writing ability, are the result of laziness and lack of courage. It takes real courage to stick, in the face of discouragements, until success is attained—courage spread over a good many years, and "a good many" has never yet been properly interpreted as being the smallest number which goes to make up a plural.

Thus laziness, after lack of courage, is probably the reason for the largest number of failures. Most of us are more or less afflicted with it. Anyone today can learn, quite easily, the fundamentals of writing—what a story is, in technical language; how to build a plot that will pass the blue-print specifications, and how to string words together reasonably well so as to have a passable, but perhaps not a salable, story. And right there, with only the barest fundamentals of the craft learned, in, say, two or three years, too many are prone to think that they have mastered the art—and there they stop.

Knowing that much, though you may know how to build a good plot, be able to write smoothly and possess a good style; and though you may have sold a number of stories—knowing all that, you are still only a beginner, unless you happen to be a genius. About one successful writer—and note the word "successful"—out of a thousand is a genius. The others who "arrive" get there by hard work.

Revision is hard work, and most pounders of the keys hate to do very much of it. The original writing itself—at least much of it—is harder work, and too often very little of it is done. Learning to build a really good plot, instead of a mere plot, is work, and this accounts for the fact that there are so few good plots. Learning what the publishers really want is work which also accounts for 99 out of 100 manuscripts submitted being returned; and this in turn runs the author's postage bill up and out of bounds.

The business of writing all resolves itself into that—hard work, after the fundamentals have been acquired. Probably most writers who begin at all, acquire the fundamentals. Most of those who fail, fail to acquire anything more.

There are advantages in specializing in one field of fiction, and there are disadvantages. Shooting at one target rather than using a shotgun haphazard is pretty sure to bring more certain results. But after learning how to write one

special type of fiction, some writers find it difficult if not impossible to shift to any other type, though they may desire to do so.

But at present it is almost necessary to specialize in one field to attain success. Most magazines specialize in a few widely different fields, thus limiting the author. The field which the new fiction writer generally turns to—in fact, is almost forced into—is the "popular" action field.

Here again comes an obstacle, for the beginner. He admits, freely, that the popular rates are attractive, but he declares that he has no desire to write pot-boilers. He is out of sympathy, fundamentally speaking, with the class of publications to which he stands a chance of selling his stuff. He feels that they use trash and drivel, machine-made stories, and that Art would suffer if he condescended to write for them.

If writing is to be purely a side-line, with honor or remuneration forgotten, let him write as he pleases and for whom he pleases. The chances are that a few friends will comprise his sole audience. In this discussion, however, we are concerned not with art but with the business of writing; though any true and honest craftsman, in any field of writing, can do original and artistic work if he wills to do so—even with the old plots, and turning out stories according to the desired formula.

But even if the writer feels that he can turn out the stuff that he can sell, but that art is lacking in it, still that is no reason for scorning such products or the publications that buy them. Their purpose is to entertain the public, which is a worthy one. And it is only through selling that one writer in a hundred can learn the art of writing, and thus further the business of writing.

Stuff which gets in print has some fundamental merit. But more, it has the certain intangible something which must be there before it will sell. One sale may be an accident, and may happen to anybody. A dozen or fifty sales mean persistence and progress, and can be gained only by selling—which sounds rather obscure, yet is a fact none the less.

One may write for years, without publication, and make progress of a sort. Yet the chances are that that progress will not be along the lines of selling-success. It is only through selling that one learns what is wanted and how to prepare it. The contact, in a personal way, with editors and their publications—though it may be at letter-length rather than arm's-length—is necessary.

Thus, to succeed in the business of writing, one big fundamental is not to scorn the market in which you stand a chance of selling. Success in it will give you at least a good stepping-stone to success in bigger and more desirable markets. And likewise, failure in it will almost certainly mean failure in desirable or "artistic" markets. Some writers like to believe that because popular magazines are run on a cold business basis, that they, with artistic temperaments, fail

there, but will be received with open arms by "artistic" magazines. Never believe it. Every editor is hard-headed in a business way when it comes to buying stories, and a touch of art without the redeeming grace of practical story-structure is worthless.

So don't be afraid of specializing in the field, whatever it is, that offers you an opportunity. Follow the oft-repeated advice of studying the publications—all of them—in that field, in really learning the type of story they use from A to Z. Respect yourself, the work you do and the market you attempt to sell it to. And work hard—make of writing your business, forgetting all the little "isms," and you will find that success, if not just around the corner, is a good deal closer than it would be along the other road.

The Canine Character

L. E. Eubanks

The Practical Considerations Which Govern the Choice and the Handling of Dog Characters in Fiction

I THINK it is now generally conceded that of all the lower animals the one next to man in intelligence and companionable qualities is the dog. Certain it is that he is the most common in article and fiction—unless we except a certain type of story (usually the Westerns) wherein horses play a prominent part. In fact, there are some writers who confine themselves to stories of animals, principally of the dog.

Fictionists should be well supplied with accurate knowledge of this star of animal actors. Yet in many cases they are not, as is painfully evident by the mistakes in their stories. Knowing that I frequently write on canine subjects, several fellow-scribblers have asked me questions that exposed a rather surprising ignorance on this subject—considering how generally well-informed these writers seemed to be.

One man who wrote me had been puzzling over a point in his detective story. A certain big situation hinged on the fact that a dog did not bark under conditions usually provocative of barking. How was he to make it "convincing" that the animal did not bark?

This really offers no problem to one who knows dogs. For one thing, they may be rendered barkless through surgery—though of course such cruelty is not to be encouraged, even in fiction. Besides, there is a dog of foreign lands, the Egyptian shepherd, that never barks, and there are ways to render dogs temporarily quiet. And this does not end the possible solutions. In fact, the writer's best course was

to use the right kind of dog, and have the individual training explain the rest. He had selected the airedale, because of this dog's popularity among men, but the airedale is really the most irrepressible barker in the world of barks. He is a vigorous, outdoor dog and can rarely be quieted down to the degree required by my writer friend. The collie is popular with men, but he too is a barker. He might therefore choose the Boston terrier, for he is not an inveterate barker, and he is easily taught.

Most dogs can be trained to be quiet in the house. I myself had a Mexican shepherd that was extremely noisy outdoors, but I schooled him never to "open his head" when indoors. I suggested to my friend that a Boston bull be used in his story, and that some reason be shown—illness in the house, or a particularly irritable inmate—why the terrier had had all the bark scolded out of him.

Know the breeds before you handle a dog in your story. There is an individual type and a group type; you would be ill advised to give a dog lover a lot of mastiffs, St. Bernards or bull terriers; rarely are they found in "herds" except in the kennels of a breeder. On the other hand, we usually think of hounds in the plural. A pack of foxhounds fits an English rural setting very much as trout are expected in a turbulent mountain stream. A Southern plantation, too, can well be given a bunch of foxhounds, and the Eskimo igloo its "struggling mass of yapping sled dogs." If your hero is a bear hunter, give him a pack of airedales; if he is a sportsman of the Central States, he should have a "flock" of musical little beagles, the premier rabbit dog; and so on.

One of my correspondents desired to know what kind of dog would best fit a suburban estate in a midwest city. With spacious grounds, magnificent buildings and every evidence of wealth, any little or medium-sized dog would not be a good choice. Even a big fellow, unless he possessed decided "class," would spoil the setting. The writer had two good dogs in mind—the St. Bernard and the mastiff. But I thought the Great Dane the best of all, in the circumstances. This dog has great size, and courage just as great. He is quiet, clean and dignified, with a regal bearing. He learns quickly, is dependable, and makes a fine watch dog. Withal he is beautiful, distinguished—and costs money. But remember; one such dog is enough. Don't clutter up the estate with Great Danes; it just doesn't happen.

All dogs can swim, but not all are water dogs. The setter, the spaniel and—in the North—the Chesapeake Bay, are the great retrievers. If one of your characters is to be rescued from drowning, why not let one of these do it, instead of some dog which does not take to water readily?

All dogs have a keen nose, as compared to man's olfactory sense; but if you want the tracking incident in your yarn to be just as convincing as possible, use a hound. True, a pointer has as good a nose, but his work is of a more special-

ized nature. The hound's sense of smell has a wider range of usefulness, and he is a better stayer—more determined on the trail, and better equipped in foot-pad, leg and wind.

Speaking broadly, the very largest dogs are not as popular as they were thirty or forty years ago. The newest dogs in the field of larger dogs are the German shepherd and the Pinscher, both known as police dogs. Since the War, these dogs, more especially the German shepherd, have become very popular in this country.

The lady of fashion who loves toy dogs now has her Pekingese, a chow-chow or a Pomeranian—just as her grandmother loved the plump little yellow pug. The down-to-the-minute gentleman whom you wish to picture as a well informed lover of dogs can be given a police dog. Theatre people seem to be partial to Boston terriers, and this tip might be useful.

Many mistakes are made by fictionists in writing about the dogs of the North. Not all northern dogs are Malamutes. The Malamute, properly, is the dog of the Malamute tribe of Eskimos living near the mouth of the Mahl River on Norton Sound, so, while a Malamute is always an Eskimo, an Eskimo is not necessarily a Malamute.

Temperature has a vast deal to do with the working ability of all Eskimo dogs. Any writer who has a team of Arctic-bred canines continue to do the same mileage every day as they go from the Arctic shores to the latitude of Fairbanks, will be making a big blunder. As the weather warms up to ten or twelve degrees below zero the dogs get too warm to do their best work. Another tip—growing, of course, out of the foregoing statement—is to let your travelers move principally by night, after they reach the warmer zone.

By those who know, the ordinary Eskimo dog is regarded as too light for freight-hauling. The Malamute and Indian dogs are better; but best of all are the huskies. If you want your hero and his baggage to arrive in record time, give him these premier sled dogs. Weighing, on an average, 80 or 90 pounds, and with all the fighting spirit and determination of an African buffalo, they do not know what it is to give up. Four of them will draw a load of 600 pounds, and go forty miles a day—fifty or sixty, under pressure.

The trouble with waiting for something to turn up is that some other fellow is busy heading it off.—*American Mutual Magazine.*

Look before you leap. In fact, if you'll look it won't be necessary to leap.—*Income.*

Lord Dewar says: "The road to success is full of wives pushing their husbands along."—*New Yorker.*

Things Not to Do in Trade Paper Writing

Grady Triplett

In this Second Paper We Have the Reverse Side of the Author's Experience in His Chosen Field

SOME practices are sufficiently prevalent with trade paper writers to be classed as custom. They are the result of mass-habit. Some are remunerative, but others are of scant consequence so far as income goes.

The criticism offered herein is to a large extent the expression of personal opinion, but on each class of the customs that may be grouped under "bad practice" other trade paper editors have given unfavorable opinions also, so that these admonitions to quit certain practices may be taken as coming from more than my own editorial office.

This is the negative side of an effort to guide free-lance writers into a higher sales ratio of output. In certain aspects, this counsel may be subject to question on the score of offering valuable advice on selling more manuscripts, but it should be considered also for its possible value in bringing a greater gross return from writing.

Speaking of one of these practices, one editor recently put it in this way:

"Trade-paper writers produce too much fiction." Of course he was not speaking of efforts at actual fiction. What he meant was that trade-paper editors receive scores of manuscripts which are without question the result of imagination, but the writer will seek to give the subject matter the semblance of fact. Following is an exaggerated example of this sort of writing effort:

"Business is terrible," said Phil U. Full, live-wire restaurant owner of one of the large cities of the Middle West.

"What can you do about it?" asked Betty, his wife, as she poured the breakfast coffee.

Then follows the elaborate scheme by which the energetic Mr. Full either does accomplish or proposes to accomplish the desirable result of inducing more customers to sit at his lunch counter.

Any editor knows such an effort to be pure fiction. Had such a business plan actually been evolved, the writer would have given the name of the restaurant owner.

If a few weeks later the editor of the restaurant journal should happen to peruse a publication going to morticians and finds an article reading, "Business is terrible," said Berry M. Quick, live-wire under-

taker of one of the large cities of the Middle West——." Well, when an editor does run across such a situation, he may be pardoned for scoring some writers as little better than fakes. And editors frequently are up against such problems as that. It is common for a writer to concoct such an effort and then send it to one publication in each field of merchandising. Names of the mythical merchants will be changed, and of course made to sound real, but otherwise the manuscripts will be identical.

No doubt writers are ready to counter with the answer that such manuscripts sell. Granted that they do. They also bring the lowest rates. When several sell, the whole effort may be profitable, but they are not "profitable" to the writer's standing in the long run.

But where such manuscripts do the most damage is that they tend to lower the rates of pay for trade-paper material. Rates are, if anything, too low at present, and it is the inferior work of writers that helps to keep rates down.

Furthermore, editors of the higher class publication do not want such material. Its market is the less desirable magazine. No writer can advance by writing consistently for the bottom part of his market.

One editor has just written me that he demands that a letter from a merchant accompany a manuscript dealing with any phase of that merchant's business. This applies when the name of the firm and the name of the merchant are in the manuscript to stamp it as genuine. He says that he has had too many instances of "fiction" being written, even with the name of the merchant there to enable the editor to check for accuracy.

Another practice that writers should quit is "blind writing." Manuscripts come to my desk so worn that it is evident they have made many mail car journeys. Yet frequently they are accepted. Such manuscripts should have been sent to the proper office at first. This is not 100 percent possible, of course, but any man can know why he is sending a manuscript to a certain magazine. This comes close to that part of my previous article which deals with familiarity with magazine policy.

But the type of manuscript now under consideration as having been written blindly is of worse type than that which has been sent out without due discrimination. It is the one that has been produced for no other reason than that some facts were at hand, about which so many words could be written.

There may be a market for each good manuscript, and in most instances there is, but a manuscript that has been written for the purpose of mailing it repeatedly until some editor accepts it, but with no specific periodical first in mind, is hardly to be classed as a good manuscript.

Much "blind writing" can be prevented by correspondence with editors. An editor may not be able to accept a manuscript from a description of it in a letter, but the chances are good that he will be able to reject an idea when he has

only a brief statement of the proposed manuscript in letter form.

Writers should quit selling at "any price." That statement is based, of course, on the assumption that manuscripts of the low-price sort are not written.

Two manuscripts of equal length are not necessarily of identical value. Those of better material, those more difficult to prepare, and those of exclusive type, should bring more money than those of ordinary qualities.

Obviously, it is not possible for writers to change the pay scale of magazines over night; neither would it be good practice to tie a price tag to each manuscript; but it is possible and permissible for a writer to let an editor know when a manuscript does possess any unusual qualities that are not evident from reading the manuscript. A courteous statement of the reasons for expecting higher pay will not offend the editor who is disposed to pay higher rates when he is justified in doing so.

Some writers are catering to only the trade publications that pay the higher rates and are finding it profitable. One such writer recently informed me by letter that his wordage output had fallen for the past two years and would show another drop this year, but he added that his income had shown an increase for the past two years and that he expected it to be slightly higher for this year. That writer is not selling at "any price." He has his own idea of what his material is worth and he seems to be getting it. With that, he is not offensive. He simply asks for monetary reward for the effort he makes to furnish material of the highest class. His work is welcome in several offices and my suspicion is that editors are seeking his contributions.

Another practice for writers to correct is that of striving to overload one market. Writers often seem to give no consideration to the frequency of printing followed by a given periodical. Heywood Broun is responsible for the statement that "The end of the page is the court of last resort." Likewise the number of pages and the number of issues in a year determine the amount of copy an editor can accept.

Most editors have had the experience of accepting a first manuscript from some writer, only to have another mail shortly bring several manuscripts. Part of these may bear pen names. Each one may be an acceptable manuscript. But the editor immediately has a problem: There is a limit to the amount of material he can properly use out of one locality. If his circulation is national, his editorial coverage should be national. Even when his circulation is sectional, he must also cover that section from an editorial standpoint.

I do not recall ever receiving a letter from a writer, who wanted to know the amount of material that could be used over a given period, yet, I should be pleased to give a writer editorial information on that subject.

This may be a personal aversion, but it seems to me that writers should refrain from asking special favors. I refer especially to the re-

quest for the exclusive right to a certain territory. Most of these requests consist of a desire to be "your exclusive correspondent." The granting of such a request may result in a publication failing to get a valuable manuscript from some other source. Even the best of writers frequently overlook opportunities for high-class articles. When an editor designates some one person for a city or territory, he forces other writers to disregard his publication, and in this way a valuable new contribution may be lost.

Writers could win favor by restricting illustrations to what is germane to the subject of the manuscript. It seems to be a habit with many writers to send "just any" picture. Many an article deals with a window display, but the pictures accompanying it reveal interior and exterior views, none showing a window display.

Some illustrations are used for decorative purposes. Other than that, an illustration should be restricted to the subject. To be worth reproduction an illustration should give information to better advantage than type, and should occupy less space than the type necessary for giving the information.

Another admonition for the trade-paper writer concerns "fine writing." This may seem inconsistent, since slovenly and careless manuscripts are more numerous than those in the other extreme. But there is nothing more disgusting in an editorial office than an effort to make "literature" of a commonplace subject.

Stories are often hidden in words. They are somewhat like the forest which can not be seen for the trees. Here is a recent example that reached my desk:

"The building is divided into four parts, departments in themselves, yet closely related to the whole and just as nearly located to each other as their close relation dictates."

That manuscript contained other expressions as meaningless. Yet it concerned a valuable sales-method and the manuscript betrayed the fact. Furthermore, it was bought; but it had to be rewritten in one syllable words, so to say.

Trade-paper writing deserves no embellishment. No writer has time to strive for that effect. Short words, short sentences and clarity are the essentials.

It does not often happen that a writer criticizes the content of a publication. But it does happen. A letter recently carried these words:

"Your magazine is full of good, and not-so-good——"

The manuscript accompanying that letter went back without a word of recognition. Likely it would have been returned even if it had been desirable, for the letter was merely bumptious. However, several readings of the letter and of the manuscript finally turned ire into laughter.

The *whole* content of any paper is not good. But no editor will tolerate being told in bold words by a would-be contributor that he is publishing poor stuff.

Never insist on the sale of a

manuscript by a letter that outlines it. Editors do sometimes commit themselves to buy after reading what a writer has to say of what he can make of certain material, but a sufficient number of such purchases are unsatisfactory to warrant editors in not favoring the plan. A favorable letter from an editor is a step in selling and should be only so regarded. No man can judge the value of a manuscript until he has read the manuscript, and when such an unsatisfactory fulfillment of a promise is returned to the writer he should either make the manuscript really satisfactory or accept his defeat smilingly.

Defining a Yegg

Walter J. Norton

An Interesting Sidelight on a Much-Abused Word

SOMEDAY someone who knows how is going to write a dictionary of American underworld slang for present-day short-story writers. I know, of course, that Henry Leverage and others have written *at* such a work, but they failed, no less, because they mixed "hick" dialect, Australian London and sea-jargon with a limited amount of sidewalk patter and termed it American crook vernacular.

I have never noticed in print an explanation of the fact that there are as many classes in the underworld as there are in the *haute monde*. But so it is, and each clannish faction, from the "knights of the open road" up to the polished collar-and-necktie racketeers has its own customs and, particularly, its own language.

Certain writers with their so-called "yegg" stories will stress the fact that in the old days they were tramps. Granted that they were, and nothing different—veritable "bindle stiffs" of the "jungle buzzard" type—yet, regardless of these patronizing essays, take it from me that "denizens of the drift" loathe this pet term, "yegg". A writer really familiar with the underworld will never "credit" his crook characters with calling themselves "yeggs". This term was started by detectives when one John Yegg of St. Louis "burglarized" several banks and then turned informer on his associates. So in stories it is all right to have anyone but a crook character use the term as other than an insult, but to the "under dog" the name is nauseous. This point may come in helpfully to some of you detective story writers.

Confessions of a Colyumist

Paul V. Collins

The Well-Known Creator of the "Background of Events" Colyum Writes Informally and Informingly of His Specialty

THE EDITOR of THE WRITER'S MONTHLY subpoenas me to testify as to how "colyumists" get that way. Also who supplies them with their inscrutible wisdom.

As if I knew!

Only when he assumed that I must know all about it did I realize that I am one of that kind of writers. I have been on the job several years, but—well, I am not at all like the other fellows. That's the strange part of the work: no two "colyums" are alike, and each radiates the personality of the writer far more than does any other kind of newspaper work.

In the standard daily newspaper there are the reporters who gather news, and are confined—theoretically—to statements of fact only. There are the editors who express their opinions and arguments—sometimes encroaching upon the reporters by embodying some facts too. But it is a journalistic crime for a mere reporter to express any opinions about anything upon earth, or in the heavens above, or in the waters underneath the earth.

In my early days, when Methuselah and I were cubs, there were no "colyumists," but what is known as "personal journalism" prevailed. Editors called each other liars and scoundrels and all sorts of uncouth things, whether they were fortified with "facts" or just professional rivalry. In that geologic age, since there were no "colyums" to worry the readers, editorial duels were the extreme of journalistic sport. They all went into the day's work. Out in St. Paul, when a new owner took possession of a daily of long and sedate history, his first instructions to his reporters were covered in the order: "Raise Hell and sell papers!" They did—but not with facts. Which demonstrated that his ethics were wrong. The courts did the rest.

Yet accurate facts alone may or may not be "truth," may or may not be sensational, may or may not be camouflaged expression of opinion. Practically nine-tenths of the feature "colyums" have nothing to do with current news, hence do not encroach on the reportorial domain. Neither are they arguments, but, theoretically, they are passing comment verging on the literary, yet touching the hem of the garments of the day's events or the trend of the times. Their one indispensible quality is that they must be "interesting."

There is the inspirational "colyum" which preaches eternal truths of logic, of moralities, of psychology. How does the writer of such a colyum get the wisdom he suggests? Nobody knows, except a preacher, and the colyumist's task is more elusive than the preacher's, for the latter takes a text out of the Bible, while the colyumist takes one out of life, but not usually out of the day's news. Both sermonize. Such a colyumist dies an early death unless he has fitted himself with all the university degrees available, without losing his touch with human nature. Also, he must be equipped with many ponderous volumes of poetic quotations, and a rubber sweatband to accommodate his swelling head.

There is the "colyum" of running comment, more or less humorous—sometimes even witty—upon the "spot news" appearing in the same issue of the daily. The writer of such a column is born, not educated. His wisdom is spiritualistic, for no unaided human could ever think up such pat sayings as appear upon the very heels of Mercury. Will Rogers betrays his appreciation of such Solomon-wisdom when he confesses that "all he knows is just what he reads in the newspapers" —which, though "damning with faint praise," shows what an ardent reader he must be of the funny "colyum" on the day's news, made up of neither facts nor opinions, but just "wise cracks." Any such "colyumist" would be a Will Rogers if only he could crack a cowboy whip as glibly as he does a verbal quip.

Other "colyums" are devoted to the care of the hands, the nursing of babies, the healing of damaged hearts, the preservation of health and beauty. Each is supposed to be written by a specialist in its particular theme—one who does not write to live, but lives to write eagerly what his great experience has taught him, and which a suffering world must learn.

No one paper could afford to hold such rare wisdom as its exclusive property, so the work is syndicated, hence the Woes of Helen appear simultaneously from the Atlantic to the Pacific. Helen never grows older than she was when in the Eighteenth Century she married her ill-tempered selfish man Warren. Years ago, Helen and Warren had to bother with a child, but whether the kid grew up and married and has lived happily forever after (differing from her ancestors), or died like a good girl, the "colyum" discloseth not, and even Will Rogers can't find out. The story has neither plot nor character, so cannot be classed as a novel, with so little novelty; nor a short-story, with its interminable years of continuity. Hence it must be a "colyum." That illustrates how a colyum is identified.

Now, knowing how many managing editors read THE WRITER'S MONTHLY, seeking whom they may devour, and quite agreeing with the schoolboy who discovered that "it pays to advertise" anything, from kissing to copy, I'll tell about my own work, since it must be unique and is copyrighted and padlocked. Maybe the editor will lose his blue

pencil and it will slip in, "top o' colyum, next to pure reading," and not merely get lost on the editorial page.

It is "different" in that it requires daily research of a more or less exacting sincerity and covers a multitude of sins of popular dense ignorance. The most damnable "compliment" that misguided readers ever pay it is to denounce it as "too deep" for them. The key to it is that I undertake to tell the "Background of Events"—for every event of great significance has a background, and "thereby hangs a tale."

There is no limit to the variety of the topics. One day, the colyum is "wise" on Modernistic Art, for does not Chicago give prizes to freak paintings, and does not the Corcoran Art Gallery purchase a picture which has won a $2,000 prize, while the artist boasts that he does not "construct" his figures, but "paints as he feels?" So he shows a damsel on the beach fully clothed except as to bare feet which no standard shoe could cover! Beside her is her best boy friend in a bathing suit and the last stages of consumption, as shown by his tibia and fibula.

What's the "Background of that Event" for this day? It is a sketch of the origin of the fads of modern art—jazz art——insane ugliness replacing the wonder-beauty of the Masters. Has not the Art world gone mad? Is not "Modernism" insanity in epidemic form? I express no opinions of my own, although, having seriously studied art—academic training in art—if I were editor and the present *art* editor were before me, there might be tragedy for a reporter to tell about with a "scare head." Forttunately I get opinions from a famous artist from Paris who is now accessible and is about to lecture on Mad Modernism and how it started in Paris in the foundation of the *Galerie des Refusees,* where everything offered was hung—except the artists—and how after the dealers had gathered in the freaks they entered into a conspiracy to auction them off to their creators at imaginary prices. So Americans, having no sense of art humor, took it all seriously, and followed the craze. "Background of Events" has no opinions nor reportorial news.

Another day, the theme is a Congressman who violates all diplomatic customs, as well as American law, by addressing a cablegram directly to the Prime Minister of Great Britain, proposing a conference on naval disarmament to be held between the Naval Affairs Committee of the House and a similar committee of Parliament. Diplomats gasp. "Background of Events" digs up Citizen Genet and Secretary of State Thomas Jefferson, and the Logan Law penalizing a Quaker "Buttinsky" of more than 125 years ago, penalizing such interference by unauthorized volunteer "diplomats", whether Congressmen or Quakers. "Background of Events" shows how impossible it would be for Prime Minister Baldwin to accept the correspondence of a mere Congressman, and that if he replied at all it must be through the British Em-

bassy and the United States State Department—and three days after, that is exactly what happened. But that was not my opinion—it was international and Constitutional law, and its preparation involved confidential interviews and consultation with high officials who trust me not to quote them. It also led me to a search of reference books on international law.

Chicago being about to reform, and take a seat upon the "water wagon," has announced that she would get a water wagon worthy of her own greatness. So she proposes to send an expedition of scientists and airplane map-makers to Mount Ararat, to photograph that huge mountain and locate Noah's Ark, which will be put on skids and transported to the Windy City by Lake Michigan. "Background of Events" revels in that sort of "scientific research," so its writer called upon the scientists of the Smithsonian Institution, and two of the most eminent, Drs. Hrdlicka and Hough, invited me to lunch, and there confided the joke on Chicago, for Noah's Ark never saw Mount Ararat but landed on a little mound near Ur of the Chaldees, called Ararat, and later, when Noah's boys went west to grow up, they named that big mountain after their home mound, for they loved the old homestead. The actual mound was 30 feet high.

Just to broaden the topic, I fortified the reverence for archeology by telling how a wall has been found in Egypt built of bricks without straw, but here comes a wiseacre who declares that I'm wrong in assuming that that proved of Israelitish construction, for the Jews were compelled to gather straw, and they made no bricks without it as a binder. Whoopee! People do read my stuff! Criticism proves it!

The deadening thing is to be told by some neighbor that he always reads what I write, and then to ask casually if he was interested in last evening's article, and get the usual answer that he had "missed that issue," or that it was "too technical" for his comprehension—the "fiercest" condemnation possible, in view of my sweat to interpret technique into words of one syllable for just such a "man on the street".

Many years ago I lived in Paris, as cable correspondent for an American Syndicate. I stumbled there upon a most vital historic event—the first announcement by Pasteur of his treatment of hydrophobia. I heard the excited applause. Next morning, I visited his laboratory, and Pasteur himself showed me his guinea pigs and rabbits, and explained his theory of attenuated virus, which he administered to the patient, daily increasing its virulence, and how that administered virus "incubated" more rapidly than did the virus from the mad dog's bite, so that by the time the dog bite had "hatched" its poison, the patient had become immune through the many doses of the attenuated virus.

I knew absolutely nothing of bacteriology, for that was a comparatively new science then (1886),

and not much French did I know either, but Pasteur made me see the whole method clearly; and when I related that experience to a bacteriologist a short time ago his comment was not at all upon my ultimate comprehension of a very great scientific discovery, but: "That shows what a great man Pasteur was; an ordinary man could not have put it over so you could see it." I cabled the first announcement to America — a column—and today it reads as clear a statement of scientific fact as the present textbooks. That was real "news" then, and today it may be worked over into a "background" of any event connected with pure science or discovery.

So a "colyum" may be the bricks without straw; but whatever it is, it is made up of what was, one time, reportorial "news", later history or science or literature, and now ripened into maturer knowledge. It is not all flippancy nor spiritualistic, supernatural knowledge.

I had intended to illustrate all this with the story of the English artist who was peeved by a foppish lord, when the dude asked:

"Now do tell me, Sir, what you mix with your colors to make them so brilliant?"

"Brains," snapped the artist.

But the editor may not have lost his blue pencil—and he has read some of the stuff.

First Time in Print

There is not an author who does not remember with pleasure the astonishing thrill of seeing himself for the first time in print. It is an experience like none other in the world. He will stare at the thing, in secret of course, and wonder how a bit of himself has come to be there on the page. He will read and re-read it until the words mean nothing at all, and then will be suddenly afraid lest somebody should discover what he is doing and laugh at him for his enormous conceit. Dickens, as a reporter, was well accustomed to find in the newspaper printed work for which he had been responsible, but when he learned that the Monthly Magazine for December was to contain something of his which had nothing to do with his professional duties, something, it is true, unheralded and unsigned, but wholly his own, he experienced an entirely novel sensation, and behaved, I am glad to say, in the usual way. He bought a copy of this magazine, casually, at a bookshop in the Strand, and no doubt wondered what the man who sold it him would have said had he divulged the authorship of the only contribution of any importance.—"Charles Dickens, A Biography from New Sources," by RALPH STRAUS.

Suiting the Reverend Editor

Michael V. Simko

The Qualifications Necessary for a Story With a Religious Sentiment

IN ACCEPTING a story recently the Rev. Daniel A. Lord, editor of the Queen's Work, wrote me as follows: "We are keeping your story and like it considerably. A touch of humor has a distinct appeal to us and we were glad to find it in your story."

It is obvious, then, that such an observation from the editor of a religious magazine refutes the popular theory that sombreness and melancholy are essential elements in a story for the Catholic press. Furthermore, when a popular syndicate inaugurated a yearly short-story prize contest it was emphatic in its objections to stories pertaining to deathbed conversions and vocations. Religion should not always be associated with tears and sickness, austerity and sacrifices. There are happy themes which could be incorporated into acceptable stories. Moreover, the syndicate stated that stories with a pleasant atmosphere would be given especial consideration.

Plainly the story for the Catholic magazines should offer a distinct type of narration peculiarly apart from the common run of fiction. To achieve facility in this form of story the novice must examine various religious periodicals, study the editor's popular themes, and enter the field with a determination which should ultimately surmount the barrier of rejection slips.

A recently printed optimistic article on the Catholic market might induce the budding author to essay this branch of literary endeavor without considering the necessary qualifications. Nothing could be more futile. The Catholic magazines are generally overstocked, like most other markets, literary or otherwise, so that only an uncommonly illustrative theme presented in an engaging style will prove irresistible to the Reverend Editor.

What, then, constitutes an acceptable story with a religious sentiment?

The Rev. Charles J. Mullaly, editor of the Messenger of the Sacred Heart (with a circulation well up in the six figures), believes that a story for his monthly should teach a lesson—that is, offer a parable in modern form. He further explains that the writer should try

to bring out some little point wherein Catholics need instruction. For example, the evils of mixed marriages and of divorce, the necessity of frequent Communion, the right spirit in regard to vocations, devotion to the Sacred Heart, and so on. Here are fields, he observes, in which a writer can do much good for the Kingdom of God and help souls to reach Him.

A perusal of Father Mullaly's monthly periodical will at once prove to the reader that every story offers a moral in fiction style. There is a reconciliation between an estranged couple, a man's redemption, a girl's rejection of a divorced man, the laxity in religious duties of a youth, disapproval of a girl's extremely abbreviated attire —these and other lessons are given the reader.

Not more than two years ago when I discussed literature with Father Mullaly he stressed the point that he was not concerned about flowery language and formal English for his Messenger, and that the stylist was shown no more partiality than the amateur, so long as the story was well written and deftly carried a fitting moral. Yet today the Messenger lists among its regular contributors such writers as have already made a mark in authorship.

Furthermore, plot is secondary to the lesson presented. Nevertheless an examination of any Messenger story will reveal to the student the following paramount characteristics common to a short-story: suspense, conciseness, conflict, singleness of impression, one chief incident, climax (which almost unfailingly features a character's victory), and a brief conclusion. Dress your theme in unadorned English, limit the story to 2500 words or less, allow as few as possible characters, omit priests and nuns unless you can delineate them creditably, portray modern home-life, and lastly find the proper market.

The proper market is most certainly an important detail. It is plain that although the Messenger of the Sacred Heart and any number of magazines in its class will accept suitable stories filling the foregoing requirements, the Catholic World, Extension Magazine (Chicago), and Columbia (New Haven, Conn.), would reject them without half a reading. The Columbia (a K. of C. monthly) enjoys a circulation of over 750,000, but it rarely if ever prints a story with a religious moral. On the other hand, Extension and the Catholic World are responsive to Catholic sentiment, but usually the plot wins an acceptance before the moral issue involved.

To be more explicit, let us examine the plots of a few stories which have suited editorial preferences. The Messenger of the Sacred Heart accepted one of my stories which related to a girl's conflict with herself over the attentions she was receiving from a divorced man. Estranged from her former school companions, she welcomes the attentions of John Doe, let us call him, who was formerly married. A church bazaar brings a school chum to Mary, soliciting her help to make

the event a success. Mary volunteers her services. Mingling once more with her former friends, she meets a Catholic young man. From then on Mary behaves as any charming girl might when an eligible young man looks at her with favor. Mary wins and "John Doe" loses. Not much plot to this story perhaps, yet it brought a check because it carried a lesson.

"The Metal Image", which the Lamp (Garrison, N. Y.) accepted, recounted a steeple jack's redemption. While hanging helpless in midair he becomes conscious of the medal which his sweetheart requested him to wear pinned to his shirt. Now in this perilous position he acknowledges his deficiencies and in retrospection recalls his failure as a Catholic, resolving to reform. His lady, who made a practice of going to church daily to pray for his reformation, happens to be the first to espy the young man's predicament. Assistance is summoned and Jimmy is rescued. The curtain falls as the girl and the black sheep enter the church arm in arm.

On the other hand, it took a plot to make "On the Wall" available for the Catholic World. *A* and *B* vow to get the Vanderhoff diamond necklace. *A* had drifted from girl, home and Church. *A* enters mansion at midnight, opens wall safe, closes fingers on necklace—when the moonbeams on a face of Christ in a gold frame check his nefarious intention. The holy face brings memories of his mother and the girl who prays for him. It is the original of a print which hangs in his attic bedroom where he said his prayers at the bed when but a boy. The necklace falls from relaxed fingers as a sound startles him. He escapes through window as a stealthy figure enters door from hall. His rival, *B*, overtakes him, gloats over his success, finds safe already open, merely reaches in and withdraws the supposed diamond necklace, which now as he draws it out of his pocket proves to be an antique string of rosary beads.

So the requirements of each magazine differ. As a rule a Catholic magazine is issued by some religious order which encourages services to its patron Saint. For example, the St. Anthony Messenger prefers articles and fiction concerned with the Saint of Padua; the Franciscan Herald favors fiction with a masculine appeal and articles relative to the Franciscan order and its Holy Man of Assisi; the Lamp, being a missionary monthly, is consequently concerned with items instructive of foreign missions; the Victorian, promoting devotion to the Blessed Lady of Victory, requests material which will stimulate reverence for the Holy Mother; the Parish Visitors of Mary Immaculate demands work concerned with charitable and welfare work among the poor; and the editor of the Messenger of our Lady of Sorrows recently wrote that while he was overstocked he will be receptive to any prose that treats definitely of the Sorrows of Our Lady.

The foregoing magazines naturally will display more interest in

such literary offerings as stress some phase of the cause in which they are particularly interested in propagating. It is my opinion, then, that a writer will realize success sooner by keeping one particular magazine in mind when creating a story. Write with one special paper in mind, bearing at heart the word-limit, the specifications, the editor's favorite themes, and excluding whatever would be resented by a mother or a father in the American home. Avoid references to the theatre, cards, gambling and crime.

The writer who suits an editor's fancy with his first story is an exceptional creature. Write a wholesome piece and send it forth. If it does not merit a check it will at least receive a helpful letter of criticism. Somehow the Reverend Editor, despite his manifold duties, has an amazing faculty for finding time to dictate a courteous letter enumerating the reasons for the manuscript's return.

About British Postal Orders

Fred Cornelius

Their Effect Upon Contributors of Short Articles to the British Periodicals

SOME English editors pay for their articles and poems with domestic postal orders; and after having the experience I have had with these postal orders, I feel it my duty to pass it on, so it may save some American writer trouble and expense.

Not long ago I received a British postal order for a "filler" that was published in a juvenile magazine over there. I took the order immediately to the post office, expecting to get its value in dollars and cents. But the man at the window shook his head and said that a United States post office could not cash such an order. I proceeded to my bank; but the teller gave me the sad information that no American bank could cash it unless it wanted to lose money.

Here is the reason: British postal orders are not good even in England after three months from the time they are issued; and by the time they reach America and back through the exchanges the three months are up, and the order is worth no more than a canceled postage stamp. Sometimes if a bank is located in or near New York and gets the order, say twenty days after it is issued, it can be put through in time, but this is the exception.

So take this tip: if you get a British postal order, send it back and request a check. The editor who sent it will most certainly be glad to make the change. I have found no trouble in cashing English checks at my bank for their full value.

First Steps Must Be First

Kalfus Kurtz Gusling

Franklin Observed that Experience Keeps a Dear School and Added that Fools Will Learn in No Other

STAY where you are and, wherever you are, write about what you know. Above all, be able to stand in the other fellow's shoes, and to think his thoughts. The first is a sensible foundation; the second is an acquisition; the third is a gift.

When I was twelve years old I read a great deal about knights and fair ladies. To me, they seemed to lead an ideal existence. The fair lady always stood or sat and held out her hand and the gallant knight invariably knelt and kissed it. So, naturally, my first verse at that age was about the dream nearest my heart: a knight and his fair lady. I felt there was no proper name in the universe grand enough for her, so I "made up" one. I can remember only one line of this early effort:

"He implored sweet Alwena not
to fly."

This was not a prophetic fear of airplanes, but a profound conviction that the superior lady was always just taking leave of the gallant knight. What a far cry to the themes I choose today!

I have stayed right here in Louisville and have written about the things I saw and thought about and felt, and now my topical verse, illustrated by my photographs, appears regularly in the Courier-Journal on Sundays. I have sold this newspaper seventy illustrated poems, besides feature stories. I have also covered sport assignments, sold to various magazines, and won a number of prizes. And all this I write not to glorify self, but to illustrate a point.

You must contemplate and feel in order to write. How many times have I fallen in and out of love, and, always my emotions were but grist to my mill and ink to my pen. Most of my love lyrics are sad, but then the Divine Passion has never been a joyous thing. Only its rebound. If you can not dream, love, lose, and dream again, do not "emote" on paper.

If you wish to write about Nature, there is only one spirit in which to approach her: the belief that the so-called inanimate things can feel. A stone fence, a sequestered brook, a courageous tree, a trumpet vine on a fence (the most triumphant looking thing I've ever seen), a brazen sunflower, a shrinking water-lily, a sentinel hill, and so on *ad lib.* If you have no sympathy for these things, if you can not gather them to your heart, do not try to write about them.

Analyze Joyce Kilmer's "Trees." What simple words, what everyday phrases! Anyone might have written it, anyone who loved trees, but only one tree lover wrote it. And he had to lose his identity in that of the tree. In imagination, snow lay upon his breast and he lived intimately with rain. Exquisite, unforgettable, deservedly famous words!

What matters it that there is nothing new under the sun? There will always be one expression of a thought that will stand out above all others. It may be yours. When your verse comes from the heart, it will reach the heart. When it brings a tear to your eye, it will thrill the reader.

Always, always, should poetry be beautiful and constructive. Never hopeless, however sad; never ugly, however truthful. Squalor and misery may vent themselves in prose, but when the silver bells of rhyme ring out and when meter beats in waves upon the ear, then let Beauty come into her own. You must feel a duty to mankind; a duty to encourage and uplift. How easy it is to drag down, to spoil with one word a promising day!

And remember "The Colonel's Lady an' Judy O'Grady." What you feel has been felt for centuries by thousands and will be felt for centuries more by other thousands. If you are honest and unafraid, you will call to millions of unknown brothers. They will answer you, though you may not hear their voices. But who can say that their waves of encouragement and appreciation may not break at your feet when you seek inspiration! Believe in all beauty, all truth, all justice. Believe in the great law of compensation.

Can you feel without thinking? Thousands of people think worthwhile thoughts without an attempt to write them down. Remember, a knowledge of grammar, spelling, and punctuation are your tools. If you have them not, acquire them. One cannot work without tools.

But style is and always has been personality. Have faith in yourself. Believe this truth—that there is not anywhere in the whole world another person identically like you. For this reason you can have no room for envy of other writers; for suspicions that editors are prejudiced. You are unique, and in expressing yourself simply, as to a child, you will reach the child-heart in all. Think of editors as your friends, as men and women who are holding out their hands to you but who cannot help you until you write yourself within touching distance of them.

And read; read endlessly. Read everything you can find on the subject in which you are interested. At first, study your local magazines and newspapers and write for them for nothing. Even so, you will be lucky to gain an entrance. But keep on trying, and you will. Look on a rejection slip as one editor's opinion and think of six others to whom you may send the manuscript.

Above all, stop saying, "If only I could write! I have so many ideas but I can't write them down." Try speaking your thoughts aloud to yourself or to a friend, a critical

friend. You may find one in the family circle. Then set down your thoughts. Listen with an open mind to criticism, but have the courage to follow your own conviction. Don't let a critic destroy your thought unless he replaces it with a better one. Put your verse away for several weeks, then watch your mistakes leap out before your astounded eyes.

Contemplate, think. And exactly as a child learns to walk, begin to write.

Writing and Selling Recipes

Jane Houselady

Women's Periodicals May be Glad to Use that Cherished "Rule"

THIS homely counsel is written for the not inconsiderable group of women who, in the business of housekeeping *and* writing—with all that the significant latter word may or may not imply!—need every extra dollar, and seek to turn their practical knowledge of cooking to account by selling recipes.

There is a market for recipes, though a restricted one, as any wideawake woman knows if she has tried to enter it. "Free" recipe books flood the country, and many of them are very good indeed. Manufacturers of advertised foods send them out, certain colleges issue them, and women's magazines, women's pages of newspapers, and even state and national departments publish recipes by the column. And all the while "experts" are torturing their brains to discover some new way to serve the ubiquitous egg and potato. Someone made a dollar doubtless by the suggestion of topping a serving of mashed rutabagas with a marshmallow. "Still and all," there is a market for recipes and there are editors who have the temerity to advertise the fact—I say temerity, because having sat in an editorial chair and having had to handle the floods of recipes and household "hints" that were poured in upon us, I am still gasping, though the experience is somewhat in the past.

"Why then," say you, "have I failed to sell even one of the good recipes I have sent out?"

I do not know, but I DO know that the rules that govern the acceptability of a recipe are rigid indeed. Here are some of them:

(1) The recipe must be "new"—that is to say, not generally known. This rules out thousands of the usuals submitted by women who do not think closely or observe. For example: The entire American world of cooks knows or should know the little trick of adding "a few dates or raisins to the morning oatmeal," yet even this suggestion is still being submitted with the hope of a return dollar. But—

speaking of oatmeal—perhaps you have among your acquaintances some old-fashioned cook hailing, let us say, from Scotland, who has a *bona fide* recipe for an old Scotch dainty made from "stone ground" oats. Or your French or Norwegian or Irish or even English ancestors may have taught you some old ways of food preparing that the modern housekeeper would be glad to know about. Or you may actually have invented something new which is a genuine contribution to the science of cooking, or have worked out some delightful economy in food handling. These things should find a market, IF——

(2) Did you note that big "if"? If, I say, you will keep the further rules, one of the most important of which is that your recipe be accurate, and complete in every detail. Your grandmother may be an adept in the ancient way of taking a little of this and some of that and a sprinkle of the other and working in enough of something else and turning out a perfect result. But modern kitchen economics forbids such methods, and editors know better than to break the new rules. So, unless you can give cup-and-spoon-and-weight quantities, you are out of the game.

(3) Recipes are not literature, but there is a certain general form to be followed in writing them, and it is better to find out what that form is. Any good magazine that has a foods department will throw light on this point. It is astonishing how many hundreds—nay, thousands—of women still think they can "dash off" a hundred words in indifferent script telling about some "favorite" dish, *chatting about it* instead of giving quantities and procedure in orderly array, and be paid for their "effort."

So: A new or not-generally-known recipe, typewritten, exact, complete, and arranged properly, really has *some* chance of publication, but even at that the market is jammed!

In the palmy days of Greece, writing was called an itch. Judging by the thousands of novels turned out today, that itch was infectious. Yet in spite of the high percentage of the adult population, male and female, which is either actually writing or taking mail courses so to do, there remains a great fiction-buying public to whom the novel-writer has something about him of that same divinity which doth hedge a king. They imagine him a being apart, touched with the divine afflatus, a lucky mortal around whose cradle the fairies gathered bearing gifts. They think of Shakespeare and Dante, and by an almost natural reflex the words "inspiration" and "genius" fall from their lips.—"The Fiction About Writing Fiction" by A. HAMILTON GIBBS.

Did You Ever?

Ada Kellogg Runner

Here is a Treasure House Ready for Rifling Though You May Never Have Suspected its Richness

DID YOU ever spend the greater part of a day in an old, old attic—one that was filled with trunks and boxes packed with old-fashioned dresses, hats, pictures, baby shoes, the gun and powder-horn Grandfather carried, Grandmother's spinning wheel, the old family Bible, yellowed documents, tear-stained letters done up with pretty ribbons, locks of hair carefully saved in tissue paper, furniture that has lived so long in the family life that it was far too precious and sacred in memory to destroy? If so, you will easily recognize such a place. It is pulsing with a life that is gone but sacred in memory; and, try as one will, it gives many a heart twinge to view the evidences of the life and loves of long ago. What a field for those who live in their imaginations and who can weave stories around these old treasures!

Not long ago I had an experience which yielded similar results for me as a story teller, and because it was so very profitable for me, and I believe that it is quite within the scope of many of us, I am passing the idea on.

We have an old storage closet, and it had become quite filled with old magazines. We have always had our reading table very plenteously stocked and have not always had as much time to read as we liked, so we put the periodicals away thinking there might come a time when we could indulge ourselves. And there they were resting quite at ease, some of them for years and years. But, came a day when we needed the space. The magazines must go, and it was my duty to oust them. Duty, did I say? I found it was my great privilege, as it turned out, for even in their advanced age they certainly had a wonderful appeal, quite as strong as in their earlier and fresher days.

Since I could not keep them all, I began to tear out parts which had an especial interest for me. In doing this I first ran through them hurriedly, taking some time, of course, but time I considered very well spent—time that will give me rich future returns.

Of course I skimmed each table of contents, and if an article appealed particularly I glanced it over and perhaps saved it, but especially did I go through watching for pictures. Advertisements furnished quite as much interesting and worth-while material as did the pictures accompanying the stories and the articles.

Faces, faces, faces! Such a world of study! There was the

piquant child face, the dainty débutante, the sweet old grandmother, the youth ardent for adventure and conquest, the man of affairs so conscious of his power, the crook, the seasoned officer, the society matron, the mother—young or old, the tired housewife, the eager, wistful bride. I glanced at the picture just for a moment. Did it carry a special appeal to me? Could I almost weave a story around it at once? If so, I cut it from its setting.

Next came the scenes; a prairie home, an ancient castle, a dear old farm house with a quaint garden, a city street, a striking cloud picture, a winding river, beautiful hillsides, or some interesting or charming interiors.

You might be greatly surprised at the large amount of pictorial material one can find in this way. Many present-day magazines carry illustrations of permanent value. Why discard them until they have contributed to your pleasure and profit?

I classified my pictures, making my divisions as I thought I should find them mose useful; as, old men, old ladies, young men, young girls, business men, society women and men, laborers, crooks, farm scenes, mountain scenes, lake or river scenes, business scenes, city streets, etc. Eventually I put them in a file case and made an index.

Now when I have a small nucleus for a plot I turn to my group of faces which have people of the desired type. Perhaps one just fits my ideal, and I study that face, imagining just how such a person would respond to the situation I have in mind.

I have had this process change my idea of the general trend of the plot. Again, I have sometimes made two plots from one idea by starting with a very similar situation but having two people who would respond quite differently.

In my study I work out a description of the chosen face, and the person in general. And if finally I decide to use that face, I name it after the person in my story. Ever after, that face is Captain Bigelow, Dorothy Blair, or Don Mason, in my collection and to me. If I want to return and write about the character again I have a picture that stands out like that of an old friend. If I have made his eyes gray and the hair a soft mouse color, I write it on the picture or in a note attached. He will never change for me. I re-file my used pictures, naming them as in my stories and again making an index.

Or perhaps it is a scene. Then I may use the general idea but change certain parts. In that case I write out my changes or draw a simple map and re-file the scene. Ever after it is Lowell or Lancaster, Arden or Ashton, whichever it has been to me.

Sometimes when I feel stale I turn to my pictures, and almost invariably they will suggest new thoughts, new plots. I feel as if my collection of pictures were an invaluable friend, or at least a very profitable investment. I am glad to pass the idea on to you, and hope that you will find it as helpful as it has been to me.

From the Brown Owl's Oak

**The cub grew—
and how!**

Speaking of adventure in newspapering . . .

Advertising for a newspaper job is of recent origin, but ability seeking a chance to earn a living is as ancient as economics. Here is an advertisement that appeared in The Nation fifty years ago—1879:

WANTS

A JOURNALIST of experience desires an editorial position on a first-class journal. He is 24 years of age, a Southerner by birth, a scholar of thorough and special university training, has studied professionally the political and social problems of the day, and has had experience as an editor, having contributed to the press for five years, editorially, and as European correspondent, and to the magazines, the Atlantic, etc. Full experience given and specimens of writing shown, if desired. Best journalistic and academic references given. Address W. H. P., care of Raboteau & Moses, 58 Maiden Lane, New York City.

"W. H. P." was the late Walter H. Page, sometime on the staff of the old New York World; editor and salvager of the then moribund Forum; editor and shaker-up of the then rut-keeping Atlantic, and literary adviser to aristocracy among publishers, the house of Houghton Mifflin; editor of the World's Work, newly founded and destined to prolonged prominence because of its novel editorial viewpoint and policy; co-founder of the publishing house of Doubleday, Page and Company; and ultimately ambassador to Great Britain through the years of the World War.

Page's advertisement brought one answer. It came from St. Joseph, Mo., and offered him a job as stockyards reporter at fifteen dollars a week.

He took it. To get to St. Jo he had to borrow fifty dollars.

His advertisement to the contrary, Page was not an experienced newsman; he was nothing but a cub. But he had the journalistic flair, and in five months he became editor-in-chief.

Fourteen months later he had cut loose, and as volunteer correspondent, "syndicating" his letters on approval to various newspapers, was making money and roaming through the South at will.

Speaking of adventure in newspapering . . .

**Writing-hints from an
editor's slogans**

To parody the revered Latin tag, nothing that relates to editors

is alien to the interest of writers. Page was one of the ablest editors of his day—one of the first of the modern school—and his sayings, serious, sarcastic, and humorous, about editors and the editorial function are frequently illuminating and almost invariably stimulating.

"If you have a good thing, print it! Don't keep it locked up. Work for the issue in hand—never think of those that are coming. Don't spread yourself thin. Cram the issue full of all the good stuff you have and damn the Tin Box!"

Again: "Boys, never write (edit) for the approval of the fellows in your own office." Sometimes he took the trouble to explain the rejection of articles. In returning a script of too limited interest to no less a literary celebrity than Sarah Orne Jewett, he wrote: "It would be easy to fill our volumes with papers about subjects that interest small groups of people. But if it (the magazine) is to be preserved, it must avoid this mistake, however much, by avoiding it, it may disappoint some of its best friends and become perhaps less interesting to them. I am, then, powerless, as long as I am convinced that the subject is outside the highway of interest."

By Josephus, here's hoping he will

"And by Josephus, I enjoyed writing it better than anything I've done the last year! I get so darned tired writing about education!"

The gentleman who let loose his feelings in the exclamation has an important educational position and hammers out—and prints—stuff to promote various educational undertakings and popular education generally. But athletes get muscle-bound and he gets a bit viewpoint-bound. Specialists and professionals often do, when writing in their own field. The romance, picturesqueness, adventure, and human-interest of it have become buried under strata of problems, purposes, and issues of more direct and immediate concern to them, until they take it for granted that the world must be as much concerned about such specialistic professionalistic aspects as themselves.

But the educator had had a vacation from thinking education. He and his wife had got tangled up in an enterprise of quite different nature. They had been carrying through an undertaking more personal to them, involving not only a lot of contriving and work, but also of uncertainty about the outcome. It was an off-the-trail adventure for him. He saw and felt its unhackneyed experiences with alert eyes and a fresh zest—and by Josephus, he enjoyed writing about it more than he had enjoyed writing about anything else the last year.

If he wrote with the same gusto as he showed in telling the Owl about it, his story is going to hit some editor where his acceptances lie and get across with that middleman's readers when it's printed.

The Owl isn't certain, but he thinks toward the last he saw in the educator's eye a speculative look, as if he had suddenly thought, "By

Josephus, there's aspiration and effort and adventure and uncertainty in this educating grind too, if a fellow only sees it. Why shouldn't I get the excitement out of my job as I go along and have the fun of working some of it into my stuff? Why make all my articles read like reports of progress, teachers'-convention papers, or what-our-schools - mean - to - you - business - men arguments when I can accomplish the same thing by showing how much human interest there is behind it all! Darn it, I believe I've been running in a dull rut."

A problem in news

American visitors to Porto Rico wonder why their host should stop the car so eagerly and exclaim, "Sh! Was that a mockingbird?" Porto Rico is not listening to the mockingbird this spring.

Mockingbirds were as much a part of the island life as babies, fiesta lay-offs, and bailes, or dances, but now hearing one is something to write home about. The hurricane last fall dashed the birds to death or swept them away, and in the foodless period following the "gente" killed and ate most of those which had survived.

The music of the mockingbird's song was beyond the resources of the Red Cross to restore.

Problem for the young reporter: Is this worth a mail story? And if you were editor, would you box it?

The anniversary of a poem

"The Man With the Hoe" has lived more than thirty years. It was first printed January 15, 1899, in a literary page conducted by Bailey Millard in a San Francisco paper. Hamlin Garland handed a clipping of it to John S. Phillips, editor of the old McClure's, asking "Why don't you print verse like this?" Phillips's answer was, "Because I can't get it. But I will reprint this."

He did. So did many others. Within six weeks it had appeared in many newspapers and had made its way across the continent. But thirty years is a generation and "The Man With the Hoe" is an anthology-piece now. If you can quote its first line you probably are an Old-Timer.

Its immediate popularity illustrated the theory that of necessity all writing is an expression of its times. "The Man With the Hoe" gave utterance to the kind, or one kind, of humanitarian sentiment felt widely in America at the time. It "appealed." If it could be published for the first time now, how would it strike us 1929 Americans? Should we be in key with it, or it with us? Could Markham himself produce it now, or is he now altered into a different Markham from the influence of the changing of the times? Perhaps today the man with the tractor would move us more.

The sad young reporters

"The old clock stopped, never to go again, when the old man died."

Apropos the changing times . . . The other day a man both distinguished and well known passed on where, so far as anybody's in-

formation goes, horologes and the keeping track of time are unnecessary. He left behind an office full of all sorts and conditions of clock, including grandfather's-clocks, but circumstances hampered the reporters and not a clock stopped when the Old Man died.

After all, though, this may be evidence of the tendency of clocks to keep on running so long as they are wound and in good order, rather than of a change in the times whose unvarying minutes and hours and eight-day intervals they tick and strike and run-down for us. Truth hath its defects no less renowned than faking, and at least the Owl would have felt better—even in the midst of his skepticism—if some reporter had yielded to temptation and satisfied his sense of sentimental fitness by stopping the Old Man's favorite clock, if no more, in his story.

Further, the Owl suspects that he would have been only one of nine out of every ten readers to feel the same way. Times change but clocks go on running and people go on liking the effective touch of romance, sentiment, and the extraordinary even when they know it's the bunk.

And writers like to give it to them.

The mule-skinner with a compulsion

"I see by the magazines," said Mr. Booley, "that writers who take time to match words to ideas with a close tolerance and to Rolls-Royce their style and diction are suffering from a compulsion."

"What," inquired Mr. Dennissey, "what is a compulsion?"

"A compulsion, Dennissey, is three letters longer than a complex and two more than a fixation. Take it by and large, it's a fine large word, Dennissey. Sentimental Tommy was suffering from a compulsion when he lost the 'exhibition'."

"How was that," inquired Mr. Dennissey.

"Tommy couldn't think of 'puckle', which was what he meant, but only of 'muckle' and 'mickle', which were what he didn't mean; so there he stuck, and never finished his essay.

"It was fatal to his career, Dennissey. The other contestants had no compulsions and finished on time, and one of them got the scholarship; and they all grew up and became a credit to commonplaceness. Tommy became nothing but a noted writer, giving all the other contestants a chance to drag in his name and say 'I knew him when'. When he lost the exhibition, Dennissey, everybody knew that he was a fool, paying attention to a compulsion like that, and would never amount to anything.

"There are queer people in the world, Dennissey, for what was there in Tommy's writings to go daft about and pay money to read? The village shook its head over that, Dennissey, for hadn't he lost the exhibition when he was just a boy, him with his compulsions!"

"I never knew this Tommy," said Mr. Dennissey, "but it seems he come out on top of the pile, so the chart was the right dope for

him. But once I was down to chauffering army mules, and any man who stops to find the right word in addressing mules will die speechless. There are no words in the English language that express the truth about mules."

Mr. Booley thought it over. "I guess you're right, Dennissey," he agreed. "When appealing to the attention of mules, the worst words that come handy will be near enough to give the mule a notion of your meaning."

"But there was one man," Mr. Dennissey went on reflectively, "who had all us skinners skinned. There wasn't a mule in the train that didn't respect his style and diction."

"They knew an artist when they heard one," exclaimed Mr. Booley. "Take it from me, Dennissey, that man had developed his powers by cultivating his natural compulsions. And I bet he rose to still higher distinction. Am I right?"

"You are. A colonel of marines heard him telling a ten-mule team his opinion of them, and within a week Sproul—Sproul his name was —was transferred and made a top sergeant in the marines. He got to be a colonel himself. They'd ball things up just to hear him get going good, his men would."

Mr. Booley nodded sagely. "And if he hadn't cultivated his natural compulsion toward style and diction, Dennissey, where would he be now?"

Mr. Dennissey considered. "It's hard to say," he acknowledged. "He died."

With bay-leaves in their hair

In the newspaper-writing contests conducted by The Bookman, the September decision, just announced, gives the award to Bess Furman for her news-story "We Want Al, Crowd Shouts," in the Omaha Bee-News, because—

First, it gives the most vivid pen-pictures of Governor Smith that I have seen in any newspaper; second, in a brief space she sketches not only the spirit of the man but also that of the crowds.

Julian Harris, editor of the Columbus (Ga.) Enquirer-Sun, was the judge.

The October decision, made by Casper S. Yost, editor (editorial page) of the St. Louis Globe-Democrat, goes to Leo E. A. Fontaine, rewrite man of the Providence (R.I.) Journal, for his story "Ex-Soldier Surrenders for 1925 Newport Slaying," because—

It is not only an interesting story well told, sufficiently meeting the literary conditions of this award, but it is a very good illustration of the value that may be added to a news item by a capable rewrite man when separate but related incidents are brought together and woven into a single connected story. Here was an event occurring in Tennessee, but of specific and special interest in Providence. It supplied the solution of the mystery surrounding a long past and generally forgotten crime. Instead of printing the Knoxville dispatch and then a local "follow-up" the Journal properly made an entirely local story of it and in the skillful hands of Mr. Fontaine it became a fascinating narrative of fact.

A report by Roelif Loveland in the Cleveland Plain Dealer of an

entertainment in honor of McGuffey, compiler of the celebrated "McGuffey Readers," was a close runner-up on Fontaine's story.

Three swallows made a string

Speaking of newswork that deserves crowning (with a good word), there's the head turned out by the New York World deskman to go over a triad of despatches, from different points, about the swallowing of false teeth, of a toy motorcycle, and of a watch, respectively. It brought the stories forward to the front page, at least in the early editions:

> **Swallows Teeth, Dies;**
> **Swallows Toy, Lives;**
> **Swallows Watch, Studies**

"Where'er he gazed beheld the gleam"

It is not hard to understand why those of the age who are not money-cravers grow cynical.

Farmers are reported to be flooding the broadcasting stations with requests to put "You're the Cream in My Coffee" on the air; they expect the song to sell their cream. Enterprising "realtors" (suggests the New York Times) should plug for songs like "High Upon a Hill-Top," "A Bungalow, a Radio, and You," and "A Room With a View," and florists for "Where the Shy Little Violets Grow." With a further touch of satire the Times rather grimly hints, "World Weary" must give the "morticians" a gratifying thrill of anticipation of business soon to be.

Was it Emerson who ingenuously believed that (whatever its degree) beauty is its own excuse for being? Keats saw further into the future when he wrote "Beauty is Publicity, Publicity Beauty," and advised cashing-in on them. Or are we getting Keats wrong? Maybe he and Wordsworth were ingenuously simple poets too, to whom a Grecian urn wasn't merely a field of dollars on a rich collector's brim!

Snowdrift trickles under southerly sunshine

Pete Peters says, "Seems es though poetry's fer folks thet want to savor the fine points o' the thrill o' bein' people. "Always hate bein' jukked aout o' the furrow by hittin' a stun or the wrong word. But ye can blame the stun on nature."

"Man's Rise from the 'Ooze' to be Dramatized by Science Theater" says a headline. Judging from the censors, this is looking far into the future. And here is needless tragedy: "Noted Merchant's Epitaph Reveals Lifetime of Bluff." He should have given his Public Relations Counsel a post-mortem retainer. But for wildly woolly news imagination, cap this one if you can: "Reporter Kidnapped by Mistake, Is Belief—Police Think He may Have Been Taken for a Millionaire's Son."

The Best Things from PRINTLAND

The Poet A Diabolist

That a poet should be consciously or unconsciously on the hither side of the angels is maintained by Aldous Huxley in Life and Letters. Mr. Huxley also speaks of Wordsworth's attitude toward Nature as being that of an apostate.

The poet's place, it seems to me, is with the Mr. Hydes of human nature. He should be, as Blake remarked of Milton, "of the devil's party without knowing it"—or preferably with the full consciousness of being of the devil's party. There are so many intellectual and moral angels battling for rationalism, good citizenship, and pure spirituality; so many and such eminent ones, so very vocal and authoritative! The poor devil in man needs all the support and advocacy he can get. The artist is his natural champion.

When an artist deserts to the side of the angels, it is the most odious of treasons. How unforgivable, for example, is Tolstoy! Tolstoy, the perfect Mr. Hyde, the complete embodiment, if ever there was one, of non-intellectual, non-moral, instinctive life. Wordsworth's betrayal was not so spectacular; he was never so wholly of the devil's party as Tolstoy. Still it was bad enough. It is difficult to forgive him for so utterly repenting his youthful passions and enthusiasms and becoming personally as well as politically, the Anglican Tory.

One remembers B. R. Haydon's account of the poet's reactions to that charming classical bas-relief of Cupid and Psyche. "The devils!" he said malignantly, after a long-drawn contemplation of their marble embrace. And he was not using the word in the complimentary sense in which I have employed it here; he was expressing his hatred of passion and life, he was damning the young man he himself had been.

Even the innocuous nightingales were moralized, spiritualized, turned into citizens and Anglicans—and along with the nightingales, the whole animate and inanimate Nature.

The change in Wordsworth's

attitude toward Nature is symptomatic of his general apostasy. Beginning as what I may call a natural esthete, he transformed himself, in the course of years, into a moralist, a thinker. He used his intellect to distort the exquisitely acute and subtle intuitions of the world, to explain away their often disquieting strangeness, to simplify them into a comfortable metaphysical unreality.

Nature had endowed him with the poet's gift of seeing more than ordinarily far into the brick walls of external reality, of intuitively comprehending the character of the bricks, of feeling the quality of their being and establishing the appropriate relationship with them. But he preferred to think his gifts away. He preferred in the interests of a preconceived religious theory, to ignore the disquieting strangeness of things, to interpret the impersonal diversity of Nature in terms of a divine, Anglican unity. He chose, in a word, to be a philosopher, comfortably at home with a man-made and, therefore, thoroughly comprehensible system, rather than a poet adventuring for adventure's sake through the mysterious world revealed by his direct and undistorted intuitions.

It is a pity that he never traveled beyond the boundaries of Europe. A voyage through the tropics would have cured him of his too easy and comfortable pantheism. A few months in the jungle would have convinced him that the diversity and utter strangeness of Nature are at least as real and significant as its intectually discovered unity. — *Springfield Republican.*

Real Names and Libel

Concerning libel-actions based on the use of the names of actual persons in fiction, Louis P. Eisner writes in the New York World:

I read with interest The World editorial on the subject of real names in novels. As far as the law is concerned the whole trouble started with the English case of Holton vs. Jones (1910 A.C. 20). In that case the author, purporting to describe an actual scene at Dieppe, submitted an article as news which defendant published as news, in which the reporter coined and used the unusual name "Artemus Jones." There happened to be an Artemus Jones, who sued and recovered a substantial verdict in spite of the fact that both sides conceded that neither the publishing company nor the author knew Artemus Jones or intended to defame him.

The case was relied upon to a great extent by our Court of Appeals in its decision in the case of Magistrate Corrigan vs. Bobbs Merrill (228 N. Y. 58). In this case the author bore a grudge against Magistrate Corrigan and submitted to the publishing company a satire directed at the administration of justice in the Jefferson Market Court. This story tended to bring Judge Corrigan into disrepute under the fictitious name of Cornigan. It was conced-

ed that the publisher did not know of the existence of plaintiff, but there was a verdict against the publishing company notwithstanding this fact.

In these two cases the courts held that malice might be spelled out of the recklessness of the publications, and that defendants were reckless and careless in publishing without investigation defamatory works which in and of themselves purported to be true or else had the semblance or earmarks of truth. In the Corrigan case the court pointed out that the story had reference to a real court and that the "varnish of fiction" was not so opaque that editors and manuscript readers could not have readily suspected that the author, under the guise of fiction, was aiming at real persons and that real persons might be hurt.

In the Jones case the court stated that:

"There certainly was evidence from the article itself that the writer was purporting to describe that which he had himself observed."

I represented the defendant recently in a case where an attempt was made to extend this rule to pure fiction. It was the case of a Montreal lawyer by the name of Philip Monette, whose name, residence, and profession were used in a work of pure fiction published by Street & Smith Corporation in its Detective Story Magazine. The story itself was highly imaginary, dealing with ghosts, spirits, and haunted taverns. The trial came on before Judge Mullan in New York who, in submitting the case to the jury, charged as follows:

"Even if the author had some one in mind, if the publisher did not know this fact and could not reasonably suspect this fact from a reading of the story itself and from the circumstances surrounding its acceptance, the publisher is not liable."

The jury found for my client.

A different rule should apply to pure fiction than applies to news articles, biographies, histories, and stories in which "the varnish of fiction" is not so opaque that elements of verity are not apparent. In the latter cases the publisher [and the writer—Editor] publishes at his peril. His remedy is to investigate thoroughly or else refrain from libelous publications. But in the case of pure fiction there is no liability whatever unless actual malice exists. A work of pure fiction which does not contain the slightest semblance of truth, so that neither a manuscript reader nor a person of ordinary intelligence would ordinarily think that it might be true, cannot be converted into fact by a mere similarity of names.

Fiction is fiction. Fact is fact. The two cannot be confused so long as fiction is sold as fiction and reads as fiction and not fact, biography, history, satire or memoir.

Here the quotation from Mr. Eisner's article ends, but it is especially germane to the subject to follow it by some editorial comments made in the New York World for October 27, 1928:

Many of us will view with a great deal of uneasiness the suit which has been filed against Edna Ferber in the amount of $25,000 by a man who bears the same name as one of the characters in "Show Boat." He makes no effort to prove that the character in the book was intended as a portrait of himself, but merely sets forth that he bears the character's name and that he has been subjected to a great deal of annoyance as a result. And should he recover, obviously we should face a situation similar to that which obtained in England some years ago, and perhaps still does to some extent. Persons who found names the same as their own in works of fiction were allowed to collect in court, and thus authors who were quite innocent of any intention to cast aspersions on particular persons either had to settle or defend a suit. The result was that English authors had to provide their characters, in order to be safe, with preposterous and implausible names, to the great detriment of the artistic value of their work.

Is the person whose name happens to coincide with the name of a character in a book much harmed thereby? One doubts. Certainly there is no more withering portrait in American fiction than the portrait of George F. Babbitt by Sinclair Lewis. And as it happens, there was a real George F. Babbitt, a distinguished newspaper man, who lived in Boston and only recently died. Yet, so far as one knows, Mr. Babbitt never took any action against Mr. Lewis and the coincidence never cost him any part of his reputation. The grievance of a person in these circumstances, one suspects, is largely imaginary.—*New York World.*

Rhyme and Rhythm

In the days of Pope, jog-trot rhythm was the rule—Pope, however, assumed considerable poetic license in his rhymes—and this convention persisted for many years. But along came the younger generation and broke up these measured rhythms. As always happens, they went too far and employed dissonances at all times, instead of now and then when they would have proved effective.

An article—written undoubtedly by a poet—makes the following comments on "The Decay of Rhythm":—

"It seems, then, that our sense of rhythm has been weakened to the point where it takes a stronger stimulus than poetry to make it respond. . . .

"We are, in fact, drugging our rhythmic faculties with the strong beats of syncopated music. That is why young people are not reading poetry. They dance too much. One doubts whether it is possible to dance six nights to jazz music and be able to read good poetry with rhythmic comprehensions for some days or weeks afterward. Our instinct for rhythm has got back to the tom tom stage when only a loud beating noise can wake it."

Be that as it may, modern poetry proves that the old formal patterns of verse have been definitely broken up, for the present. Take, as

example, a recent poem by Genevieve Taggard. One verse of this poem contains eight lines, another six, the last, three. The lines are of irregular lengths, and though the writer's rhyming is unusually orthodox for the present day, she does put "warm" and "harm" and "balm" together as rhymes. In the poems published now by almost all periodicals this looseness of texture may be noted.—New Orleans *Times-Picayune.*

Stumble Words

In a recent issue of Printer's Ink, attention is called to some common errors. First, a list of words that look alike, but are different in meaning, and are often confused with each other.

atavism: throwback to more remote ancestor
avatar: incarnation
aura: breeze, air
aural: pertaining to hearing
auric: pertaining to gold
auricular: pertaining to the ear
Similarly, auriferous, gold-bearing, and auriform, shaped like an ear
apiary: bee colony
aviary: bird-house
blanch: to make white
blench: to flinch
caliginous: dim
calligraphy: beautiful hand writing
comminate: to denounce
comminute: to pulverize
entomology: bugology
etymology: derivation of words
eristic: controversial
erotic: pertaining to love
euphemism: polite way of saying something pleasant
euphuism: affected speech or writing
euphony: a pleasing sound
lineal: ancestry
linear: measurement
livid: leaden
lurid: pale yellow, ghastly
orthoepy: correct pronunciation
orthography: correct spelling
osseous; bony
osmosis: a term in Physics (nothing to do with "os," meaning bone)
oscular: pertaining to mouth (nothing to do with either)
venal: may be bought
venial: excusable
venous: pertaining to the veins
Venus: goddess of love
veridical: truthful
viridity: greenness

next, some words wrongly accented:

Words erroneously accented on first syllable
address: noun
adult: noun and adj.
contract: verb
defect
detail: noun and verb
Detroit
digest: verb
divan
entire
express: noun
finance: noun and verb

idea
inquiry
insane
Monroe
precedence
rebate: noun and verb
recess
refill: verb
resale
research
resource
romance
vagary

Words erroneously accented on second syllable

chivalrous
comparable
costume
decade
despicable
empyrean
exquisite
extant
formidable
harass
impious
importune
incubus
locate
Newfoundland
ordeal
paladin
palanquin
perfume
permit: noun
pianist
survey: noun
Tribune

A group of popular misspellings: "rarified"; "concensus" (you get two shots at this word which is often pleonastically cumbered with "of opinion"); "exhilarate" (another two-shotter since the word is used occasionally instead of "accelerate"); and "busses." "Busses" is kisses, not omnibuses.

Lastly, here are a few other common mistakes:

Why say "capitalize on"? A perfectly good transitive verb. Capitalize it—i.e., turn it into capital. Likewise, "approve" was transitive before the attentions of the preposition "of" made a philologically superfluous intransitive out of it.

"Between the three" continues to flourish: and there's another quaint use of "between." Example: "The packed stands broke into their college songs between every quarter of the game."

"Haphazardly" thrives, despite the fact that "haphazard" is the adverb as well as the adjective.

"Marquee" is a word which has had a strange evolution. It's here to stay, of course; but the right word is "marquise." What happened, plausibly enough, was that when the first marquise was built in America, the natives protested: "What do you call it? 'Marquise'? Why, there's only one!"—S. K. WILSON in *Printer's Ink.*

Smith a "Gardener's Son"

Alfred E. Smith narrowly escaped being listed in the next issue of the Encyclopedia Britannica as "the son of a rather unsuccessful market gardener," it was disclosed recently by Macy-Masius, publishers of "Alfred E. Smith, a Critical Study," by Henry F. Pringle. The error was due to a difference in the English language as spoken in the United States and Great Britain.

Mr. Pringle in contributing a sketch of former Governor Smith to the encyclopedia had written that Mr. Smith's father, "who had been a rather unsuccessful truckman, died in 1886 and that the youthful Al had attempted for a time to continue his father's trucking business."

The article was accepted and Mr. Pringle duly received a proof. It apparently had been set into type in England, for "unsuccessful truckman" had been changed to read "unsuccessful market gardener," and "trucking business" changed to "gardening business." The error, which might have been advantageous to Mr. Smith in connection with the farm vote, has been corrected. "Drayman" has been substituted for "truckman."—*New York Times.*

The Chance in Small-Time Syndicates

Centralization of production and sale of features for newspaper use has made perceptible progress since 1926, without injurious effect either upon the business as a whole, or upon individuals or small organizations offering material of merit. Great organizations like the wire services which have added feature production to their established activities can without doubt outbuy and outsell the individual with small capital and few sales outlets, but in practice the syndicate business, like the newspaper business, cannot win solely upon the strength of its financial resources. The spark that flies from the brain of a man is vital.

The directory of syndicate features presented in the August 25, 1928, issue of Editor & Publisher, however, reflects a condition which the growth of great blanket services in conjunction with wire news services is bound to change. There is a great volume of routine material produced by many organizations. It is made and sold cheaply by all, and under competitive pressure many features of this class have become as similar as the blocks in a child's playroom.

The real business of the one-man syndicate is not the production of cheap miscellany. With feature mills grinding out routine stuff, the small operator will wisely go back to the fundamentals of syndication —finding the important and interesting things in human lives and human thoughts that the news columns pass or miss, making them readable, and making available to the many, what only the few, acting as individuals, could afford to buy. Many of the smaller syndicates are now doing just that, and the larger organizations have always made it part of their program. The syndicate, and its customer the newspaper, will both benefit if the bargain-basement department of the feature business be concentrated as a subordinate element in a few hands, with the big competition for the words and pictures that add to the total of human knowledge and make newspaper reading a pleasure.—*Editor & Publisher.*

Barrie on Hardy

It was a distinguished audience that gathered at the Annual Dinner of the (British) Society of Authors, Playwrights and Composers. Among those present were Mrs. Thomas Hardy, Anthony Hope Hawkins, Hugh Walpole, Sir Gilbert Parker, Ruby M. Ayres, W. W. Jacobs and Rafael Sabatini.

Sir James Barrie said that he met Hardy first at a club in Piccadilly. It is a club where they afterwards adjourn to the smoking-room and talk for a breathless hour or two about style. Hardy's small contribution made no mark, but I thought, "How interesting that the only man among you who doesn't know all about style is the only man among you who has got one."

Style is the way the artist paints his picture. No, it can't be so easy as that. All sorts of things seem so easy to me until I read clever works about them. Hardy could scarcely look out at a window in the twilight without seeing something hitherto hidden from mortal eye. That must have helped his style.

He has been called a pessimist. Surely pessimists are just people without any root to them. Was he that? Once when I was at Dorchester he showed me a letter from a firm which had presented him with a broadcasting set. They said they were delighted to hear from him that it gave pleasure, but that they were rather damped to learn from another source that it was not he who listened, but his dog. This was quite true.

We went that afternoon to a local rehearsal of the play "Tess," and the dog, who was with us, behaved beautifully until the time came when he knew the wireless would be putting on "The Children's Hour." It was his favorite item. He howled for it so that even Tess's champion had to desert her and hurry home with him. The dog afterwards discovered that a weather report, or something of the kind, was issued in the early morning, and I understand his master used to go downstairs in the cold and turn it on for him.

Hardy could easily be hurt by not ill-intended pens. He had things to do, and, without meaning to, they got in the way of his doing them, but he never desired his fame. If it could have been separated from his poesy he would have given it to any beggar at the door. When he published "Tess" I warned him that he was heading straight for glory—and he winced. When "The Dynasts" came out I said, "Now you've gone and done it," and I expect he said, 'We won't have that man at Max Gate any more.' "

Whatever angel guards the portals of Elysium, he must have had to push Thomas Hardy in. Most of them there are too dashing for that quietest figure in literature, with their Olympian revels and their boisterous talk about everything—no, not about everything—not about style. He was not quite as others are. Everyone knows that he had an intimacy with trees surpassing even that of Giles Winterbourne; but there was an eerier element in it than that. The trees had a similar knowledge of him, and

when he passed through their wood they could tell him from all other men. Perhaps that was the price he paid. — *The Daily Telegraph* (London).

Are Novels True?

Mr. Michael Arlen, the novelist, has returned to London after an absence abroad and finds us worse than ever. Most of his friends, I gather, have been divorced, and those who are not ought to be.

Marital infidelity stalks abroad. The British husband is a married rake; the British wife is—well never mind. In fact we are very like the free-and-easy men and women, maids and matrons, married couples and bachelors, and spinsters so pleasingly portrayed in Mr. Arlen's illuminating works.

We are a bad lot. English society is, to use an ancient phrase, rotten to the core.

Everybody is dissolute, extravagant, self-indulgent and vulgar. At least the best-selling novelists tell us so; and they ought to know.

One wonders if they do.

On the contrary, so far as we can see the majority of Britons and the females of their species do not revel in hectic wickedness.

The general level of character and morality is not particularly low. Saints and sages may be uncommon; they always were. But we see no reason to believe that we are in the midst of a Gomorrah too bad to be redeemed by anything less than fire and brimstone.

So perhaps the novelists are not giving us a perfectly faithful transcript of contemporary life.

After all, why should they? It is not really their function to provide accurate information.

They are out for the perfectly legitimate purpose of selling a large number of copies of their books. They are not likely to do this unless they can entertain, amuse or startle us.

If you pass days and nights in useful, but humble, toil and domestic content, if you are affectionate to your wife, kind to your children, faithful to your engagements, pay your rent and rates punctually, vote conscientiously at all the elections, and grow geraniums in your back garden, you will be a worthy, useful, and probably a happy, citizen.

But you won't make a facile subject for the artistic pen and pencil.

The smaller literary practitioner flies at easy game. Murder, adultery, sexual aberration, opulent voluptuousness, or low-class debauchery, work with less effort into an arresting story.

We don't much care whether the picture is truthful so long as it is boldly drawn and highly coloured. I may have the greatest regard for my banker, my grocer, or my churchwarden. But I am not anxious to meet any of these estimable persons on the stage or in a book.

I prefer Mr. Wallace's Ringers and Squeakers, or the vivacious and free-spoken young ladies of Mr. Arlen and Mr. Aldous Huxley and their assiduous rivals.

I know these people do not exist. I don't want them to exist; I should expect them to be in a prison or an asylum if they did.

I rather like to read about them.

Let us be thankful to the ingenious craftsmen and craftswomen for handing us out appropriate literary stimulants and confectionery when we are in the mood for them.

But do not suppose that they are giving us pictures of life as it is lived, or genuine reproductions of contemporary manners and morals.

We estimate past epochs and foreign countries on similar evidence, and arrive at quite erroneous conclusions.

Take the French novel. For several generations there was only one theme for the Parisian author who aspired to write a popular yellowback. He had to deal with seductive bachelors and erring wives. That was what his readers expected.

It was the literary convention scrupulously observed by nearly everybody in the trade. Englishmen read these works and inferred that France was a very wicked country in which the domestic sanctities were systematically violated.

They did not know that France was, by and large, quite as moral as England, and no less correct in its family relations.

Or take the Restoration comedy. Clever dramatists amused fashionable society in London with highly indecent plays.

People laughed at their wit and did not mind their coarseness. We hold up our hands in horror and exclaim that England in the Restoration and post-Restoration period must have been steeped in vice and looseness. But was it?

The England of Congreve, Wycherley, Farquhar? Yes, but it happened also to be the England of Sir Isaac Newton and Sir Christopher Wren, of Addison and Marborough, the England which won the great battles and built St. Paul's. Perhaps not such a bad age after all!—*Daily Mirror* (London).

Judge Defines Copyright Law

Law protects the manner of developing a theme for a story, play, or film, but it does not protect the theme itself.

The common stock of dramatic ideas cannot be exclusively appropriated by anyone.

Nothing is new under the sun, but the writer, or composer, is protected by the law in his originality in the development of a theme —but it does not protect the theme he takes to develop.

Such is the gist of a ruling made by Superior Judge Yankwich when he decided that the Universal Pictures Corporation did not steal the story of "The Echo in the Hills" to make their picture, "The Symphony" or "Jazz Mad."

The case was the one brought by William F. James and Dorothea K. Martin, scenario writers, against the picture corporation asking for an injunction to restrain Universal from showing the film "The Symphony" or "Jazz Mad" on the grounds the plot of the picture was stolen from the manuscript of the story "The Echo in the Hills," which was submitted to them for sale. They asked for an injunction to stop the showing of the film and for an accounting of the proceeds

made from it up to date.

The defendant answered the action contending the picture is an adaptation from the story "Cabaret," written by Sven Gade.

After taking testimony for several days and having the decision under advisement Judge Yankwich decided in favor of the defendants.

The judge's opinion, written clear and concise, is an important addition to those relative to plagiarism, according to attorneys.

One of the high lights in the case on the side of the prosecution of the suit was the plaintiff's contention that both their story and the one produced by the picture corporation deals with a musical genius who falls from high peaks mentally and physically and is restored to his mind through the psychotherapeutic influence of music. The locale in both stories, particularly the ending, is the Hollywood Bowl.

In the story written by James and Miss Martin the musical genius, a singer, loses his voice and it is regained by hearing a great aria sung at a concert at the Hollywood Bowl.

In the picture "The Symphony" or "Jazz Mad" the genius is a composer who has lost his mind and it is restored when he hears one of his compositions played at the Hollywood Bowl.

"The common stock of dramatic ideas cannot be exclusively appropriated by any one," Judge Yankwich quotes from the law "Originality in dealing with incidents familiar in life or fiction lies in the association and grouping of those incidents in such a manner that the work under consideration presents a new conception or a novel arrangement of events." — *Los Angeles Times.*

America, Slang, and Zip

The virility of Americanisms has been attested time and again in the fact that foreigners of every tongue seem able to grasp "American" much more quickly and much more firmly than they grasp English. In China, where the American and the Briton work side by side, their Chinese friends, associates, and servants are much more prone to take on the American lingo than they are to learn English as it is given to them by the British. There is a peculiar swing and wallop to English in the mouth of an American, a swing which has a fascination for the foreigner . . .

There is slang in every language. But the American mind seems to be more adept than other minds in creating and employing jargon. It is said that American slang has more virility than the slang of any other language.

No one can say how slang happens. But most of it originates through certain walks of life. It flows mostly through theatricals, sports, barrooms, universities, jails, movies, automobiles, airplanes, radios, the war, the navy. Most of these activities have to do with cities. It is a strange phenomenon, but practically no slang has arisen from the rurals. Farm life, living next to nature, living away from the haunts of men, seems unproductive of slang.— *New York Sunday World.*

Shocker Technique

For the benefit of our readers, it is explained that the "shockers" referred to are mystery stories. Walton Morton, in The Outlook, sets down the following somewhat satirical maxims of mystery-story technique:

1. Whenever a mystery story writer feels that his detective-hero is running out of gas as an imposing figure, he simply causes an underling sleuth to submit to the hero an entirely new bit of spectacular evidence. The hero refuses to be flustered. "Just as I thought," he says. Or: "I knew it all along."

2. If the whole story seems about to bog down through sheer lack of interest, the writer causes certain characters to repeat to one another: "By Jove! This is a *big* thing—bigger than we realize!" And the reader, strange to say, finds himself thereby persuaded to that effect.

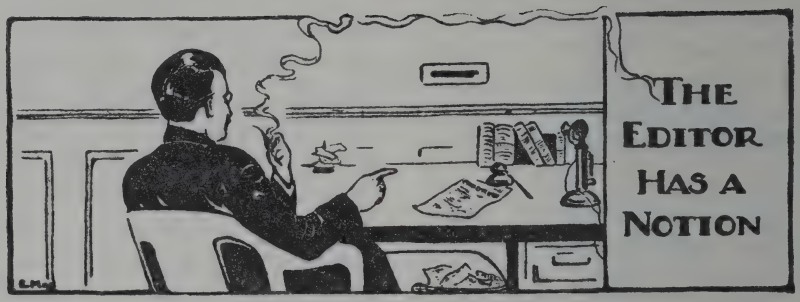
3. The ill-natured Squire of Frumton Grange—he who mistreats his lovely young cousin (the next in line of succession) is always an imposter who has murdered the rightful heir years ago (in America). J. S. Fletcher has written this story three times.

4. Climbing unscalable walls, jumping unjumpable chasms and other similarly unfair and misleading circumstances may be employed by any writer if he only takes the trouble to put a lot of "dacoits" in his story. Just what a dacoit is, I'm not sure, but I do know that their "grinning, evil faces" can suddenly appear in such difficult places as a port-hole in a ship's side or a compartment window of the Twentieth Century Limited.

5. Any character, however wary or discreet, must always appear at any rendezvous suggested by a mysterious telephone message. Even a superintendent of the C.I.D. will fall for such devices, sometimes twice in the same book, turning up at the ruined abbey or lonely moor with all the simplicity of a boy going to school.

6. A favorite complication is that of having mysterious shots fired at a character who is just exposing a new aspect of the evidence. The reader thereupon concludes that this new evidence is very interesting, although it will probably turn out to have no bearing at all on the case.

7. Another fine suspense item is obtained by making Character A the victim of a strange midnight assault at the very beginning of the book. Every move of Character A's thereafter will be attended by the reader with great gusto, in anticipation of another such assault. Need I say that no further assault is usually necessary?—*The Outlook.*



The chief difference between the successes and failures in American life, believes B. C. Forbes, the business authority, is that the failure usually has a wishbone in place of a backbone.

"A lot of us who loudly proclaim that we are tremendously ambitious and eager to fulfil our ambitions reveal by our acts, our habits, associations and whole mode of life that our actual ambition is not to achieve greatly at all," he says in McClure's Magazine. "Instead of sleeplessly planning and sweating to attain our avowed aim, we give ourselves up to distractions and find our chief pleasure in something not calculated in the remotest to contribute to the reaching of our fancied goal."

Pundit Forbes (pardon! for a moment the Editor had a notion that he was editing Time) doubtless had in mind others than writers when he extolled the virtues of backbones as contrasted with wishbones, but the United Order of Key Clickers would do well to take his counsel to heart.

As a matter of fact, it really does take a backbone as big as a flag pole to resist a favorite form of diversion when a bit of writing or preparatory delving is to be done. It becomes then a question of which is the stronger motive, the desire to write or the impulse to rest, to play, to hobnob, or just "to sit." Sometimes we are strong enough to say a stern "no" to distracting invitations (and they arise from within us quite as often as they come tapping at our outer doors), but all too often we do as we please rather than wage a successful fight to do as we ought.

What many of us do not recognize is that sticking to one's last is a habit that, after the well-known manner of habits, becomes fixed by practise; it becomes increasingly easy to deny the calls to diversion as we deny them often and oftener. And of course the reverse is equally true.

The habit of working on a chosen line when invitations to another sort of occupation or indulgence in recreation are insistent is the result of stimuli. To put it in plain English, this habit can be induced not alone by practise but by seeing to it that strong enough motives are

supplied. It will pay to sit down with this thought and get acquainted with ourselves. What is it, really, that moves us to do a certain thing when strong forces array themselves against our fixity of purpose? The answer must vary with our varying characters.

The fields of legend and of Christian names, taken either separately or jointly, offer rich gleaning for the writer of articles.

Within a few days of this writing—as the Editor was reminded while doing some research reading—St. Agnes' Day comes in the Church Calendar: the twenty first of January. Purely as an example of a few of the interesting facts that may be collated from reference books and more or less fully built into articles suitable for Sunday supplements, syndicates, young peoples' papers and the religious press, here is in brief outline some of the material that grows out of a single Christian name. Whether woven into a series of articles on common names—which always interest their bearers and their dear ones—or centered around one or another of the multitude of legends that enrich our lore, or built into "stories" of Saints' Days, material of this sort should prove profitable to writers who have learned to use a reference library. The field is endless.

The name Agnes is said to be derived from the Greek agne, the feminine of agnos, signifying pure, chaste. In fact, Agneia is a character in a poem written in 1633 by Phineas Fletcher, entitled "The Purple Island." In canto X he fully describes Agneia, the wife of Encrates, who typifies temperance, just as his spouse symbolizes chastity—in name and in characteristics.

It is also interesting, though perhaps not significant in point of name-origin, that agni is the Sanskrit word for fire. Agni is one of the chief gods in the Vedas, the sacred books of the Indo-Aryans. He personified sunlight, lightning, and the sacrificial flames—the three forms of fire, in their belief. Agni's divine spark, always latent, was able to revive the dead, and the fact that he was counted to be both immortal and omniscient gave him a lofty position among the Indo-Aryan gods. Indeed, he was both the offspring and the father of gods. It will be remembered that the sun and fire are the chief objects of Parsee worship. Like Apollo, whom he somewhat resembles, Agni is armed with bows and arrows. So whether the name Agnes does or does not point back to this Indo-Aryan god, it is certain that the symbolic meaning of the name—purity, chastity—naturally associates itself with the purest and most purifying element that the Parsee worships even today—fire.

During the persecution of the Christians under the Roman emperor Diocletian, in 304 A.D., a virgin of Palermo was martyred at the age of 13. This is the girl who later was canonized as Saint Agnes.

Naturally, art has not overlooked so picturesque a character. Tintoretto (1518-1594), the great Ven-

etian pupil of Titian, took for the subject of one of his master-pieces, which now adorns the church of Madonna dell' Orto in Venice, "The Miracle of Saint Agnes."

Domenichino (1581-1641), whose "Last Communion of St. Jerome" is one of the glories of the Basilica of St. Peter's at Rome, did a tragically vivid painting called "The Martyrdom of Saint Agnes." It portrays the saint as kneeling on a pile of fagots, with the executioner about to put her to death by a sword. The story runs: "Saint Agnes was first tied to a stake, but the fire of the stakes [fagots] went out; whereupon Aspasius, set to watch the martyrdom, drew his sword, and cut off her head."

Another story is that the accused girl, persecuted for her faith, escaped from prison at Rome and took ship. She landed at St. Piran Arwothall, on the coast of Cornwall, England. There to this day one sees large mooring stones, between the villages of St. Piran and St. Agnes, and these stones mark the traditional place where the girl turned upon the Devil, who had dogged her escaping footsteps, and forthwith he and his attendant demons were turned into stone by the look of the harassed saint. The story is still told about Cornwall, where the pious reverently look upon the stones.

Saint Agnes is the patron saint of young virgins; and here is an old custom, not altogether lapsed even now: "Upon St. Agnes' Night," says Aubrey in his "Miscellany," "you take a row of pins, and pull out every one, one after another. Saying a pater-noster, stick a pin in your sleeve, and you will dream of him or her you shall marry."

Literature has also busied itself with this theme, further than by simple narrative and legend. Aurelius Prudentius Clemens, known commonly as Prudence, a poet of the fourth century, has a poem on the subject, and "The Eve of Saint Agnes," by Keats, is of course an outgrowth of her life and death with its attendant idea of simple virtue.

In Keats' poem, Magdeline, the daughter of a baron, was in love with a young man named Porphyro. The lover had a bitter feud with his sweetheart's father. So he was unable to see her. On a stormy St. Agnes' eve, the young knight betook him to the baron's castle and bribed and cajoled the old crone who acted as doorkeeper into concealing him in Magdeline's chamber. Presently Porphyro drew near and lovingly gazed upon the sweet girl as she slept. In a transport of tenderness he played a soft ditty upon his lute, whereupon she awoke, agreed to elope with him—and long ago "those lovers fled away into the storm."

Many other Agneses are to be found in literature. One of the oldest recorded stories celebrating the name is the ancient Danish ballad, "Agnes and the Merman" (*Agnette og Havmanden*). She becomes the merman's bride, and he carries her beneath the waves to his palace. Eight years she lives with him, and bears him eight sons. But the recollection of her former life has only been dimmed, for one day when she hears the church bells

ring she begs permission to attend mass. She goes ashore to worship, and does not return to her husband and children of the sea.

Hans Christian Andersen founded a charming if tragic fairy drama on this story and called it, "Agnes and the Merman"; and Matthew Arnold told it again in his poem, "The Forsaken Merman." Thus literature repeats itself.

So from various stories it appears that not all Agneses have been as faithful to their pledges as was the little maid of Palermo more than sixteen centuries ago.

Then we must not forget the best, though not the most widely read, novel by Harriet Beecher Stowe—"Agnes of Sorrento." The scene of the story is laid in Italy during the papacy of Alexander VI, who came to the pontificate in the year during which Columbus first sailed away to the New World.

Agnes is the daughter of a Roman prince who has secretly married but deserted a girl of humble parentage. Thus abandoned, the young mother dies of grief leaving Agnes uncared for except by Elsie, her maternal grandmother. Elsie takes Agnes to Sorrento, and here for a living she sells oranges in the streets. Her beauty and purity make her the center of a series of romantic adventures which go to make up the dramatic story.

Finally, for the list is well nigh interminable, the name naturally recalls the French saying, *Elle fait l'Agnès*—"She is an Agnes" (a sort of feminine "Mr. Verdant Green"), an innocent young girl.

The phrase arose from Molière's drama, *L'Ecole des Femmes*—"The School for Wives," as it might freely be translated.

In the play, Arnolphe decides to try on an innocent child, Agnes, his cherished experiment in education, so as to create out of her "a model wife"—not realizing, as some wag has put it, that a model is a small figure of the real thing. However that may be, he has the child brought up in a country convent, where of course she is sheltered from all sophistication. By his express command, all knowledge of sex is kept from her, and so she does not realize the difference between the pure love of girls for girls and that of men for women.

Grown to young womanhood, Agnes leaves the convent, and one evening as she is standing on a balcony a prepossessing young man named Horace passes. Struck by her innocent charm, he salutes her by doffing his hat. She naively responds by saluting him, and these mutual salutations are repeated several times as he passes and repasses. Horace of course becomes her lover and marries Agnes—thus taking for himself poor Arnolphe's "model wife."

The foregoing sketchy account is not offered as a model—except perhaps in the sense just noted. The Editor has a notion, however, that it may suggest to some writers that there is material a-plenty awaiting those who will take three hours, "elapsed time", as the aviators say, to dig up facts and set them down on paper.

In talking to other writers, I have learned that few have tried the serial story, and, furthermore, have not considered it. May I call attention to a few things about this field?

I find it easier to continue a serial story than to work out the plot of a short-story and write it. The characters become more vivid and clear as I progress with the longer story, and before I know it they almost act for themselves without my help.

The serial story may be sold for magazine or newspaper publication and the book rights may be retained. As the continued story appears in print, the author can give his work the "fire test" and criticize it much more critically than he could when it was typewritten. He can then better judge whether or not it will make a good book. If he decides that it will, he will find few changes necessary unless he has discovered weak parts that need to be strengthened. Furthermore, in case of book publication later, he receives payment for the serial and also royalties on the book.

The technique of the serial is only slightly different from that of any other story. Besides the final climax, there must be a high point at the end of each section—that is, each installment must end with an exciting point, a new mystery, or some other interesting element. This ending for each section must tease the reader's interest so that he will be anxious to read the story in the next issue of the publication. This technique can be quickly learned, however, and will cause no difficulty.

I recommend the serial story for your consideration.—H. W.

The Japanese Wood Novelty Company, 109-129 Sumner Street, Providence, Rhode Island, is now in the market for general Christmas greeting verses, and for verses for mother, sister, husband, and sweetheart.

On January 15 the King Card Company, 149-157 N. 12th Street, Philadelphia, will be ready to examine verses for the coming season.

Norcross Company, 244 Madison Avenue, New York, likes birthday, valentine, friendly, and Easter

greeting verses in May. They are now in the market for serious birthday greetings, serious convalescent cards, and children's party invitation cards.

The Perl Art Company, 1340 Otto Street, Chicago, is unsatisfactory to deal with. When I first submitted material, a verse or two was purchased with reasonable promptness. The second lot I sent I had to ask about. With not too much promptness, and with no word of explanation for the delay, they were all returned. Later I sent a third lot which three letters have failed to bring back to me.

The Williams Company, Nashville, Tennessee, say that their staff now does all of their work.

The New England Art Publishing Company, 333 Fourth Avenue, New York City, neither returns manuscripts nor replies to letters concerning them.

The Karle Lithograph Company, Rochester, New York, often listed in greeting card markets, writes that it makes no more greeting cards.

It is generally understood that educational magazines do not usually pay for contributions, although it has been my experience that if they want something which is not available to them without pay, the money is forthcoming. In my experience, The Ohio Teacher, however, bargains with the author to use the material free, then appears to promise pay, uses the article, and finally declares that "we regret the misunderstanding, for we never pay for material. We can get for nothing more than we can print." They also offer five copies of the magazine in which the article appears, and, in my case at least, send only one, and say that the rest may be had upon request.

I have a system which I have found works well in keeping track of articles sent out. At the end of three months, if no word has been received from one, I send a card of inquiry. This is followed in thirty days by another card, which, in another month, is followed by a letter declaring that within a certain stated time I shall feel free to submit the material elsewhere. This length of time is deadly, of course, to timely material, but often it can be re-worked in another guise for another year, or sooner, for another occasion similar to the one planned. I have found that it pays to lose the value of a manuscript now and then rather than be hasty in demanding to know the standing of an article in the editorial eye.—F. M. H.

I get the maximum of service out of each copy of the WRITER'S MONTHLY in the following way:

First I read it to enjoy it, for I have no fellow writers with whom to talk shop. Then I take it to my desk and use it as a textbook, so to say. I read Experience Meeting and Where to Sell word for word, checking the items that bring bits of my own work to mind. If the manuscript is "roosting" at home I send it out at once while the impulse is fresh; if it is already submitted I write the new market tip on my manuscript record for that piece of work, so that if it is re-

turned I will have another likely opening for it. New addresses of the markets I am interested in I copy at once into my volume of McCourtie's "Where and How to Sell Manuscripts," using margins or slips pasted in at the proper page. Then I mark the list of discontinued publications, so that I may not waste time and money on deceased magazines. Then and then only is my copy of the MONTHLY ready to be filed with its back number brothers.—S. M. D.

Humorists, jokesmiths—attention!

A recent letter contained some interesting information from the national humorous weekly, Life, 598 Madison Avenue, New York: "The editors of Life are particularly desirous of receiving from you ideas that will lend themselves to illustration—in short, 'picture ideas'. For each idea available, Life will pay five dollars and upwards." This is just now one of Life's special needs, apparently—and you know the one about the early bird.

Another item of interest to jokesmiths: Oral Hygiene, the dentist's monthly, is publishing cartoons by Don Herold. Now Oral Hygiene wants suitable ideas for Herold's future cartoons. These ideas must relate to dental subjects. For each accepted, the contributor will receive the original drawing of his idea. This in itself is desired by many humorists, but if currency is preferred, it may be said that a Don Herold original can bring five dollars and more in any market today—not saying what they will be worth in five years. Contributions will be read at the office of Oral Hygiene, 1117 Wolfendale Street, Pittsburg, Pa.

Also: Dr. Rockwell's Mustard Plaster, a new periodical having just appeared, also prints jokes and humorous quips—smart, sophisticated, snappy. Submit 'em to Dr. Rockwell, 772 Seventh Avenue, New York City.

Another lucrative joke and quip market, which many not in New York City are unaware of, is the New York Magazine Program, 108 Wooster Street, New York City. —E. J.

A new periodical has appeared under the name of The Literary Review, 1, Park Avenue, Bedford, England. It is a quarterly, sent post free at 2/4 (about 60c) as annual subscription. The editor is willing to consider contributions of a literary nature. Articles should not exceed 2,000 words in length, and must be typewritten and accompanied by a stamped, self-addressed envelope. Book and Review notices are always welcome, 150 to 450 words being the most suitable length. While every effort will be made to return unsuitable manuscripts at once, no responsibility for the loss or non-receipt of manuscripts can be taken, so the old advice holds good, keep carbons of all you send. In connection with this new quarterly, a literary competition is run that will allow time for oversea readers to compete, and subject to certain conditions, readers may have their

manuscripts criticised free of charge.

The Editor informs me that a specimen copy will be sent free of charge.

Some things to remember when submitting manuscripts to papers in Great Britain.

1. That the postage from U. S. A. to England is two cents per ounce. Have had letters from business houses and publishing houses in American cities which have had 5 cent stamps on. Look up your postal guide before you stamp your mail.

2. That the rate from England to U. S. A. is 1½d for the first ounce and 1d each ounce after.

3. That it is cheaper to use stamps than Reply Coupons. I use American stamps. Practically all the money I get from the U. S. A. is spent there. I send more than is needed and ask for the change in stamps. These serve for stamped addressed envelopes when sending manuscripts to America.

4. This leads me to state also: Do not send coin to England or Scotland. I asked the house of Nelson to return my change in 2 cent stamps, but the one who replied put in American coin. It was charged for on this side, as our Postal rules state that all coin must be registered. The amount enclosed was too small for the Bank to trouble with, so I was unable to cash the very money for which I had been charged Registration Fee excess. These may seem little things, but these are the little things it is well to remember when mailing manuscripts to the British market.—J. E. W.

I have benefited so much from our "Experience Meeting" that I thought perhaps I may be able to help others.

A recent contribution to Contemporary Verse, revealed that Benjamin Musser is now the editor, and that Japm, the only poetry weekly magazine is likewise edited by him, and published at the same address, 107 S. Mansfield Av., Margate, Atlantic City, N. J.

A new magazine, Blues—A Revue of Modern Literature is coming out at the beginning of January. The editor is Charles Henri Ford, the magazine being published at: Rooms 227-228 Gilmer Bldg., Columbus, Mississippi. The announcement stated: "Blues will be a magazine of a more complete revolt against the cliche, the banal, the commonplace. Blues will welcome free verse and rhymed poetry of an experimental, individual and original nature. Short-stories, sketches, and one-act plays, if radical in treatment, will also receive consideration."

"Cheerful Chaff" of the Los Angeles Times no longer buys jokes or solicits material. It is now called "Chuckles from Life." —H. W. S.

W. D. Boyce Co., Chicago, Ill., wants ideas on money-making schemes to be used in their Extra Money Magazine. They paid me three dollars for an idea published in the December issue.

The Standard Publishing Co.,

Cincinnati, Ohio; and the Baptist Sunday-School Board, Nashville, Tenn., use short articles in the story papers they publish for boys and girls. These articles should show directions for making something or tell something to do, written in language that suits the child who reads the paper. Recently I had checks from each for short articles giving ideas in simple carpentry for boys.

David C. Cook, Elgin, Ill., has used several articles I wrote on things for Junior Girls to make; pincushion novelty, gifts, club ideas, souvenirs, ideas in entertaining or decorating. They kept one article for three months so I thought it was lost and just before Christmas a check came for $1.86.

Country Gentleman, Philadelphia, has a new editor for the Girls' Life Page and pays $1.00 for suggestions for the Blue Ribbon Column on that page. They paid me $6.00 for an idea about a hot pan holder published in the September issue.—M. B. L.

My pet markets for short material are:

Young Woman's Journal, Salt Lake City, Utah, uses short-stories. One-half cent a word on acceptance. Miss Clarissa Beesley is charming to deal with.

Modern Priscilla, 470 Atlantic Av., Boston, Mass. "The Scrap Bag" is open to party and household suggestions. Pays on publication. Miss Amy Richards is a delightful correspondent. The letters I received from her over a lost check were worth the loss —of course, the check was made good.

Successful Farming, Des Moines. Pays one cent a word on acceptance for articles on labor savers. If put up in story form I find they "take" better.

Better Homes & Gardens, 17th and Locust Sts., Des Moines. They sent me a check for $2.00 in payment of a 200-word article on the gardener, himself.

American Farming, 537 S. Dearborn St., Chicago. Pays promptly for household suggestions and the letters that accompany checks are mighty heartening.

Chicago Daily News, Chicago. Paid me $8.00 for a twelve hundred word story. They pay on acceptance, and write a note informing author of date story will appear. The last story accepted by them was recognized by a Missouri relative when found in a Kansas City paper—the Times. Syndicated, presumably. No name appears, though, which is hard to bear.

Little Missionary, Techny, Ill. Sent me $3.00 for a 900-word child's story. Fr. Dooley apologized for the smallness of the check—explaining that he did not have the "say" about amounts to be paid.

Catholic World, 120 W. 60th St., New York. Usually pays on publication; but Fr. Gillis sent me his check for $45.00 for my story—because he "did not want to keep me waiting."

Capper's Publications, Topeka, Kansas. Accept from me now and then, but I can't quite seem

to get a good idea of their rates. Not very high, though.

American Cookery, 221 Columbus Av., Boston. Paid me $17.00 for a 1700-word short story—on acceptance—and they accepted so very promptly that I was surprised! —M. C. M.

The editor of Club Management, 327 South La Salle Street, Chicago, is himself very pleasant to deal with. He spends considerable time in the field and dealings are not as prompt when he is absent from the office. However, they pay one cent a word, with extra for pictures, and are glad to get pictures with stories on management of clubs, new club buildings, club people and such.

Wholesaler & Salesman, 45 West 34th Street, New York, pays very well, and on acceptance. I have recently sold the editor two success stories and checks in each instance came back within a very few days.

Fur Age Weekly, 47 West 34th St., New York, is good pay and, even though they are not ready to have correspondents in all cities, the editor is very glad to receive occasional news stories on fur stores. He likes a picture of the owner or the manager of a store, or of the buyer, if the concern in question is a department store. Payment is made at rate of one cent a word.

I have found the Hardware Retailer, 915 Meyer-Kiser Bank Bldg., Indianapolis, a very good market for "how" hardware stories. They pay one cent a word and up, with $2.00 each for pictures, payment being made promptly on acceptance. However, they want exclusive rights on the pictures they accept. As their note states, tell them "who, where, when and what" about hardware successes.

If you have any good "how" stories on luggage and handbags and the merchandising of them, the editor of Luggage and Handbags, 1181 Broadway, New York, will welcome them. Payment is on publication but always good. Editor likes samples of newspaper advertisements for reproduction in the magazine and extra payment is made for these.

The Manufacturing Confectioner, 30 North La Salle Street, Chicago, is making efforts for a good news section in the magazine. They are interested in locating correspondents in various cities and are glad to get "hot" news items relating to candy manufacturers and business conditions. They pay one cent a word on publication. The work is in charge of Prudence M. Walker, the secretary.

I recently sold a short-story to the editor of Printing, 41 Park Row, New York, and received a publication-pay check within a month. Payment was at the rate of one cent per word, with the price of a special picture which they previously authorized me to have taken by a photographer here. Editor likes any good stuff about printing houses and their methods. —M. S. S.

The Word Page

Some confusion is to be observed among careless writers in the use of Hesperia, Hesperides, and Hesperus.

The Greeks called what is now Italy *Hesperia* because it was to them "the Western Land." For a similar reason the Romans applied the name to the land we know as Spain, and at length it came to be called *Hispanicus,* and *Hispania,* which give us the origin of all the variants that are now part of both Spanish and English speech. *Hispania,* of course, included what is now Portugal.

Hesperus (not to be confused with the ship celebrated by Longfellow in "The Wreck of the Hesperus") was the Knight whom Tennyson called "Evening Star"; but in Malory's "History of Prince Arthur" he is called "The Green Knight", or Sir Pertolope. Dr. Brewer interestingly notes that it is a manifest blunder to call the Green Knight, Hesperus, "the Evening Star", and the Blue Knight "the Morning Star." The old romance makes the combat with "the Green Knight" to occur at *dawn,* and that with "the Blue Knight" at *sunset.* The modern error has arisen from not bearing in mind that our forefathers began their reckoning of the day with the preceding eve, and ended it at the succeeding sunset.

The Hesperides were the women who mythically guarded the golden apples which Earth gave to Heré (Juno) at the latter's marriage with Zeus (Jove, Jupiter). The orchards in which the golden apples grew were called "The Hesperian Fields." The island is one of the Cape Verde group in the Atlantic.

The word *stated* is badly overworked by writers, especially under-trained newspapermen. To state is to set forth formally, as in a statement. It is not a synonym for *say.*

Though *parlous* is a corruption of *perilous,* it is not now a general synonym for that word. It has come to mean colloquially, "dangerously clever or mischievous; hence, shrewd; cunning; surprising; shocking"—according to Webster.

Recently I have seen the word *fission*—a cleaving or splitting into parts—used in a novel. It has long been used in biology, but rarely do we find it in popular English. *Fissure,* of course, is common enough.

When the Writer Reads

Business Writing

Business writing is approached from a somewhat different angle in S. Roland Hall's "Business Writing," one of the McGraw-Hill practical handbooks. To a considerable extent, the point of view is at one and the same time that of the business-man and that of the writer for him, making the instruction distinctly helpful for the uninitiated who have yet to learn what is meant practically by adapting the copy to the reader. The chapter on house-organs is specific and full enough to serve as a suggestional guide to house-organ editors themselves, and the chapter discussing business and industrial copy for newspaper publication will serve a similar purpose for both the novitiate publicity writer and the reporter doing industrial and business news-stories. Other sections deal with advertising copy and with business-magazine articles. As has frequently been pointed out in The Writer's Monthly, all these fields have possibilities for energetic writers. McGraw-Hill Book Co., New York, $2.50.

How to Win Prize Contests

"You may never be able to write a novel, but surely you can think of a slogan of five words." Thus urges Olivia Huebner Davis, three times winner of nation-wide contests.

Contests of all kinds, offering prizes for novels, plays, slogans and letters, are listed in each issue of The Writer's Monthly with full details. And its readers are taking advantage of these opportunities, as they should do. Recently, one of our subscribers won $500 for a gratulatory letter.

But others are less fortunate. There must be a reason. If you are a loser, you may perhaps discover your mistakes listed among Mrs. Davis's ten positive and five negative commandments.

This book is as complete as one may ask for. The author believes thoroughly in careful preparation and in other common-sense virtues. She describes, no doubt accurately, the process of selection in contests. She tells how she has gone about winning prizes, and gives three complete specimens of winning scripts.—G. P. Putnam's Sons, New York. $1.50.

The Writer's Monthly

A Journal for All Who Write

Edited by
J. BERG ESENWEIN

Assistant Editors
WILLIAM B. McCOURTIE
VICTORIA E. WIEGAND

Business Manager
F. ARTHUR METCALF

Entered at the Springfield, Massachusetts, Post Office as Second Class Matter.

Copyright, 1929, by The Home Correspondence School. ALL RIGHTS RESERVED.

Price 25 cents a copy; $3.00 a year
Canada, $3.25; Foreign, $3.50

Published monthly by The Home Correspondence School, Myrick Building, Springfield, Mass.

Vol. XXXIII March No. 3

We change, but under the skin we are much the same as our forebears, and that holds true no matter how many generations you go back. In certain of our moods we are no different from the ancient prophet who pouted by himself away off in the wilderness and complained to Jehovah, "and I only am left"; all the rest had bowed the knee to Baal, the god of the heathen.

This self-righteous purblindness to the "seven-thousand" who were just as faithful as was the prophet himself may have been due to overwork, or to a bad liver, but whatever its source, the reaction has been common ever since and just as untrustworthy as in the case of the dejected Elijah. What brings the plaint of the ancient seer to mind is the fact that it would be impossible for some magazines to get out a single issue without some pessimistic writer Elijahing all over several pages, aided and abetted by an editor who ought to know more than to pay for Jeremiads: there are scores of disgruntled prophets who are willing to give up money for the chance to wail in public.

If pessimistic publications are bad, destructive magazines are worse, and of them we have more than a few in this land. What is their future, and that of the writers who seek to enter their pages?

It seems to be more than a mere coincidence—certainly it appears so to one who has watched the mutations of the American periodical world for half a century—that there are only two kinds of magazines that preach pessimism, a hard-boiled cynicism, and anti-social doctrines in general.

One is the publication that has changed hands and whose new owners are desperately trying to strike a "new note" (as if pessimism were new, even in Elijah's time); and the other is the new publication that thinks to gain a following by a bold attack on "the present order," as if there ever was or ever could be a world-order that is bad—root and branch.

There is no telling what the future may disclose, but one thing is certain: no magazine ever made a permanent success by pursuing an iconoclastic policy in its attitude toward society. One by one the periodicals whose writers could see no good in widely cherished traditions, in the old morality, in the ties that for ages have held society together, and dipped their pens in corrosive acid, have stung themselves to death like the traditional scorpion; and others, wiser if not more sincere, have reluctantly sweetened their tone in the hope of avoiding a similar fate.

The truth is that the world needs some wholesome idol smashing, and a sensible "magazine of protest" is to be encouraged and not denounced. Only by a fearless exposure of evils of all sorts can progress come. But constructive protest is one thing while lawless effrontery is another. The prophets whom one generation stones become the saints of the next, but this does not justify the bitter

scorners of the things that most men hold to be sacred in turning about and hurling rocks at the flags of peaceful people, the home as an institution, and the God whom myriads revere. We can forgive a mischievous youngster for thumbing his nose at the dominie behind the good man's back, but we cannot admire the journalist who imbrues his hands in the blood of society in the name of a destructionism which in his effrontery he calls progressiveism.

It would be a sad day for American journalism were its periodicals of protest ever to die out or be suppressed, but The Writer's Monthly will not be among the mourners beside the bier of any magazine which throughout its crabbed life has preached class hatred, prejudice, disillusion and anti-social doctrines in general.

What we need today is more pro and less anti. Anyone can pull down, but it takes a man, a woman, to tear down only when and where a better, a lovelier, a more useful, a more race-serving, structure is to be erected—and then set constructively to work.

It is a constant source of surprise to find how many writers seek to justify and even applaud their own work in letters to editors comparing it with other published stuff—of course to the disadvantage of the latter. They would readily admit that no hardware salesman would ever create business by following these tactics, yet as purveyors of their brain products these deluded ones do not hesitate to write, "My story does not seem to me to be very good, for I really am not able to judge my own work. All I know is that it is vastly better than many stories that I see in print."

Such letters are the indubitable stamp of amateurism. That is bad enough in itself, but it is still more amateurish to harbor the delusion that it is possible to succeed by writing something that is better than the worst. What we must do is produce that which is as little below the best as we possibly can. To be an amateur is not in the least blameworthy, but blatant amateurism is to say the least undiplomatic.

Whimsically twisting the aphorism, it is often said that truth is a stranger to fiction. It might just as truly be averred that truth is a stranger to epigrams. Actually, truth is something that rarely lies completely exposed upon the surface; we must go deeper if we would really compass it. On the other hand, a surface plausibility may cloak a hideous lie.

For the writer, these observations have their bearing both subjectively and objectively, because he must not only be equipped to recognize truth wherever and whenever he sees it within his own field, but he must likewise train himself to present truth in such a way that its trueness will be convincing.

The trouble with all "wise-cracking" about fiction and truth is that the "wise-cracker" takes no account of the difference between truth and fact, and between truth and actuality. Some facts are not true—such as an accountant's error. Some truths are facts in one place but not in another, as the saying that justice will prevail. So fiction is not fact, no matter how many strands of fact it may use in its weaving; but really good fiction is full of truth, even though it deals with so speculative a world as that of Mars. The fiction writer who has no regard for the great truths of life is in the way to become a bad influence in society whereas he who respects the principles of truth in even a topsy turvy story we hail as the friend of man—because he creates wholesome amusement.

H. C. S. Folks

Claudia E. Crumpton, head of the English Department, Hutchins Intermediate School, Detroit, Mich., is the joint-author with Dr. James Fleming Hosic of a series of three books on Junior High School English which are being featured by the American Book Company. One of the subjects treated is Story-telling.

"Decentralization Seen as Threat to Linage" is the title of an article published in the Editor & Publisher for October 13, written by E. H. Brown, Dallas, Texas. Mr. Brown has been placing a considerable amount of his material with trade journals, and The Magazine of Business (Chicago) for December carried his feature article, "The Paint Brush Knocks at the Sanctum Door".

Douglas Mussinon, Cincinnati, Ohio, is the author of "The Battle with Black Bulzon", a story of the Royal Mounted Police, in the second November number of Ace-High, and "The Hell Cabin", in the second December number of the same periodical.

"The Lover Sun", a poem in the October issue of International Poetry Magazine (Cedar Falls, Iowa) was by Charles C. Esslinger, Dayton, Ohio.

Charlotte E. Rose, Iowa Hill, Calif., is the author of "Easter Morn", and "Mother's Day", both published last year in The Auburn Journal.

"House of Dreams", in the September issue of Gentlewoman was by Elsie Grant Henson, Kansas City, Mo.

"Behind the Mask", a book of poems by Rosa Zagnoni Marinoni, Fayetteville, Ark., was recently published by Henry Harrison, Publisher.

Ora A. Clement, Lincoln, Nebr., is author of the following: "Quilts and Quality", a story for young people in the September 8 issue of Baptist Young People; "Just Dumb", in Girls' Companion (Elgin, Ill.) for September 29: "The Woman Who Elected Kelley", a playlet published by the Civic Committee of the Baptist Women's organization and used by Civic organizations and church societies; and a series of articles giving publicity to Nebraska products and institutions, published by some of the state papers.

"An Old Tragedy of Deep River", in the July 29 issue of Raleigh News and Observer, was by Minnie McIver Brown, Chadbourn, N. C.

Nellie Marie Cooke, Pine Orchard, Conn., won a prize of $10 in the Old Lovers' Contest conducted last October by the New Haven Register.

Amy Carr, Ottawa, Canada, is the author of a dramatic story set in the capital of the Dominion. It is entitled "The Swinging Pendulum" and bears the imprint of the Ru-Mi-Lou books (Ottawa).

Maynard Albert Vitale, New York, has had the following material published recently: "One Way to Do It", an article in the May issue of Motorcycling Magazine (Chicago); "M. A. Vitale Makes a Comparison", an illustrated article in Salesology (Chicago) for May; "Selling One Policy Brought in Ten More", in the August issue of Accident and Health Review (Indianapolis); and several jokes to Calgary Eye Opener.

Elma Towe, Nashville, Tenn., is author of the following articles which ap-

peared during the past year: "Service is Aim of This New Age Sunday-School", in the February 12 issue, "Baptist Women Will Hold Meet" in the February 19 issue, and "Scarborough to Hold Revival at Baptist Church" in the April 1 issue of The Asheville Citizen; "Baptist Men's Class Has Seventh Birthday" in August 12 issue of The Asheville Times. In addition to this Miss Towe won third prize in the contest conducted by The New Age Illustrated for the best letters on "The World's Ten Greatest Women", and she has been doing considerable straight news-writing for the Asheville Citizen and the Times. Last September Miss Towe became associate editor of "Sunday-School Young People and Adults", a twenty-four page monthly magazine.

Michael V. Simko, Bridgeport, Conn., has had articles, serials and fiction published in the following periodicals during the past six months: Kind Words (Nashville); St. Francis Magazine (Lemont, Ill.); The Missionary (Washington, D. C.); The Victorian (Lackawanna, N. Y.); Savior's Call, The Manna, and Manna Almanac (St. Nazianz, Wis.); Catholic Young People's Friend (Chicago); and The Young People (Rock Island, Ill.).

Edna May Bush, New Florence, Penna., had an article, "The Contest Game" in the September issue of the Plotweaver (Hollywood); another, "A Variety of Markets" in the November issue of the same magazine; stories in Sunbeam (Philadelphia); and humorous miscellany in various humorous magazines.

George Woods Hicks, Springville, Calif., had a series of syndicate articles, "Pungent Political Paragraphs", released from the offices of Porterville Progress during the month of October. A poem entitled "Morning Prayer" appeared in the October 6 issue of The Churchman, and another poem, "Lincoln", was published in Sierra Educational News (San Francisco). Mr. Hicks delivered an address, "Inside a Fiction-Factory" before the Quillers' Club of Porterville (Calif.) on October 26.

Ada Mae Hoffrek, Rutherford, N. J., is author of a poem, "Sleep", in the August issue of Pegasus Magazine (Springfield, Ohio); an article, "Music and Psychology", in the September issue of International Poetry Magazine (Newport, Ky.). On August 16th four of her poems were read over Radio Station WEVD (New York City).

H. Bedford-Jones, Evansville, Ind., had a story entitled "The Two Gun Terror of Tapa Gulch" in the second January number of Ace-High Magazine.

"Honor Among Bulldoggers" in the second October number of Cowboy Stories, was by S. Omar Barker (Santa Fe, New Mexico).

Jean McMichael, Toronto, Ont., is author of the following: "Fooling the Customers and the Result", an article in The Garment Saleswoman for August; a short-story, "Nan's Leap Year Leap", which appeared in both The Chicago Daily News and The Toronto Star for August 10; a poem, "His Call to the Wild", in the September issue of Canadian Stories (Deseronto, Ont.); illustrated verse, "My Window", in Olive Leaf (Rock Island, Ill.) for August 11; "Two Plotters", a story in Girlhood Days (Cincinnati) for September 9; and an article, "Choosing a Pet" in Humane Pleader for October.

R. E. Hardaway, Bartow, Fla., had a number of business articles published last September, in the following publications: The Southern Banker (Atlanta); The Drygoodsman (St. Louis); Modern Merchant and Grocery World (Philadelphia); Laundry Age; Retail Druggist Illustrated (Detroit); Shoe Retailer (Boston); Automotive South (Nashville),

Not so Swift—Caller: Is your husband a fast writer?

Poet's wife: Fast? Why, the other day I got out seven lines of washing while he was getting out four of poetry. —Old Maid.

Expressive—"Does your Chinese cook speak good English?"

"No, he speaks broken china."—Stevens Stone Mill.

For the L. D.—Contributor: Why don't you print jokes in your magazine?

Editor: We let the printer do that!—State Lion.

Good Advice—"Please, Mr. Editor," wrote a correspondent of a country paper, "can you tell me how to prevent bleeding at the nose?"

"To prevent bleeding at the nose," replied the country editor, "keep it out of other people's business."—North Dakota Press-Bulletin.

Gale—Breese—Zona Gale is now the wife of William Breese. Weather prediction: Little cyclones around the house. —Omaha Bee-News.

Anti-Floral—"I am getting a bit discouraged about my poem, To a Daffodil."

"How come?"

"The last editor returned it with the request, 'Please omit flowers.'"—Ladies' Home Journal.

Perhaps It Was Papa—When I opened a batch of poems just returned from a children's paper, they smelled so strongly of tobacco that I couldn't help wondering if the lady editor smoked.—David Ferris Kirby.

So Much to Write About—Eminent physician has written a book on why we misbehave. Practically every modern novelist has written one on how.—Arkansas Gazette.

Social Service—Binch (just escaped from there): "In Hollywood, press agents are so thick you could cut 'em with a knife."

Splurk: "Yes, but why didn't you?"—Ray W. Frohman.

The Lamp and the Book—The Viscountess Astor, about to sail on the Aquitania for her English home, talked to a reporter about a book that had failed.

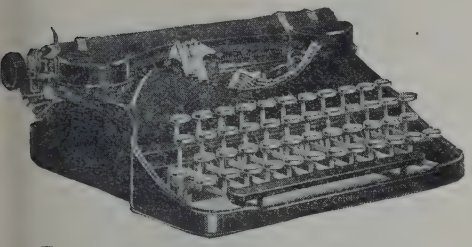
"It was such a good book, too," she said. "Its failure makes you almost think that the American reading public is like Mrs. Smith.

"'I'm going to buy a book,' Mrs. Smith said.

"'A book!' said the astonished Mrs. Jones.

"'Yes,' Mrs. Smith explained. 'John has simply given me a jim dandy reading lamp, and now I simply must have a book.'"—Springfield, (Mass.) Union.

Why successful writers use CORONA *typewriters*



CORONA HAS MORE big-machine features than any other portable. Here are a few of the features that make Corona the favorite typewriter of professional writers:

Adjustable Key Action. You can make the touch light or heavy to suit your individual requirements.

Back Spacer and Margin Release. These are conveniently arranged on both sides of the machine so that you can operate them with either hand.

Carriage Return Lever. This is made extra large and convenient. It enables you to perform the two operations of spacing and returning the carriage to the starting point with one sweep of your hand.

Extreme Visibility. Relieves eye strain.

Key Spacing. Same as on standard office typewriters.

Light Weight. Made possible by aluminum frame and elimination of needless parts, thus leaving room for strong, over-sized parts and more features.

Manifolding Power. You can make as many carbon copies as on a standard office machine.

Quiet Operation. Corona is the quietest portable made.

Special Paper Guide. Insures uniform margins on all the pages of a manuscript.

Speed. No human being has ever typed as fast as Corona can write.

Ten-inch Carriage. Will take long size (No. 10) envelope.

Free to Writers

There is not room on this page to list all the advantages of the Corona Portable. You owe it to yourself to mail the coupon below and receive:—

(1) Details of writers' easy payment plan which enables you to use a Corona while paying for it in easy installments of a few dollars each.

(2) An interesting illustrated booklet called "Corona Typewriters" which describes Corona in detail, and contains beautiful illustrations of the new colored models.

When you read this book, you will realize why a million people use Corona—why Roosevelt took one to Africa—why 30,000 Coronas were used in the World War—why more novelists, more newspaper men, more business men, more students in schools and colleges use Corona than all other portables put together.

Don't neglect this opportunity. Don't let another day pass without doing something about it. Learn now the joy of owning a sturdy, speedy, smooth-operating Corona—a typewriter that will last the rest of your life.

No obligation. Simply mail the coupon below.

L C SMITH & CORONA TYPEWRITERS INC
51 Madison Avenue, New York, N. Y.

Please send me the free booklet, **"Corona Typewriters"**

Name .....

Street .....

City .....State.....

315

Where to Sell

Every endeavor is made to secure accurate information regarding markets, but no guarantee is given of accuracy, nor is any responsibility assumed for operations based upon information given. Our readers are urgently asked to send information of new markets, suspensions, and prize contests.

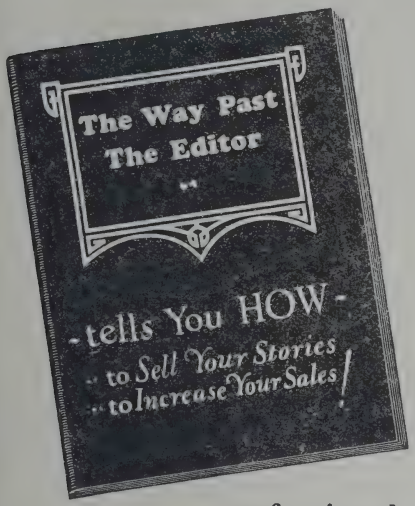
PRIZE CONTESTS

People's Popular Monthly, Des Moines, Iowa, will pay $10,000 for a satisfactory serial of about 65,000 words. It should be a wholesome love story with plenty of action. Woman interest essential. No western stories desired. Should be in by July 1, 1929. Those who wish to submit stories should write for further particulars. Address, Fiction Editor, People's Popular Monthly, Des Moines, Iowa.

The Brentano Prize has recently been established to foster a deeper understanding between French and American Letters. It will be granted annually to the French novel which published in France within the time limits of the contest in translated form seems to express most successfully the ideals and art of France. M. Paul Claudel, French ambassador in the United States, Mr. Myron T. Herrick, ambassador of the United States in France, and Mr. George Moore have consented to become members of the Committee of Honor. Novels published between March 1, 1929, and March 1, 1930, will be eligible for the Brentano Prize for 1929-30. In addition to the novel which will receive the Brentano Prize, other suitable French novels will be translated and published in Brentano editions. The initial Brentano Prize will be conferred as soon as possible after March 20, 1929. The prize-winning novel will be chosen by the literary directors of the Brentano publications. The winner of the Brentano Prize will receive $1000 in advance of royalties for the rights of publication in English; 5% royalty on the first 3000 copies sold in the United States, 10% on copies after that. Besides this, the author will receive 50% net on the sale of copies exported, if any; 50% from the rights if reprinted in the United States; 60% of the amount received from rights on editions published in the British Empire; 75% from the sale of moving picture or other rights. The holder of the Brentano Prize gives Brentano's an option on the translation and publication in English of his two next works published in France after the winning of the Brentano Prize, under the conditions described. The Brentano Prize will not be granted to an author more than once. Authors, editors and their representatives are invited to submit their novels to M. Jacques Le Clercq, Brentano's, Room 941, 225 Fifth Ave., New York City.

American School Citizenship League announces its World Essay Contest for 1928-29, which is open to students of all countries. Two sets of prizes, known as the Seabury Prizes, are offered for the best essays on the following subjects: "The Influence of Education in Eliminating War" (Contest open to students in normal schools and teachers colleges); "Above All Nations is Humanity" (Contest open to seniors in secondary schools). Prizes of $75, $50 and $25 will be given for the three best essays in each set. Each essay must be accompanied by a topical outline and a bibliography with brief notes on each book. Essays must not exceed 5000 words (a length of 3000 words is suggested as desirable). The name of the writer must

The Sure Cure for Rejections!



YOU may have a copy of this interesting and valuable book without cost or obligation to you. We are sending it to serious writers all over the world.

THE Way Past the Editor," published by The Author & Journalist, describes fully the unique and professional Simplified Training Course method of personal training for success in fiction writing. It is a method that is more and more winning universal approval as the most efficient agent for developing literary talent.

THE book contains sample criticisms, extracts from the lesson material, photographs of the S. T. C. offices, instructors, etc., letters from famous authors and editors, and many other items of interest to writers. The book is of such importance to every writer or student-writer that it should be secured without delay.

It will show you how to increase your fiction sales.

THIS COUPON will bring you a copy of the above book.

Tear it off and mail it Now

THE AUTHOR & JOURNALIST,
S. T. C. Dept.,
1833 Champa Street, Denver, Colo.

Please send me, without obligation on my part, your free booklet, "The Way Past the Editor," and full information about the Simplified Training course in Short-Story Writing.

Name .....

Address .....

.....

not appear on the essay, which should be accompanied by a letter giving the writer's name, school, and home address, and sent to Dr. Fannie Fern Andrews, 405 Marlborough St., Boston 17, Mass., not later than July 1, 1929. Essays should be mailed flat (not rolled). Each country participating in the contest, other than the United States, shall submit the three best essays in each set (normal and secondary), these essays to be selected by judges appointed in each country. The United States judges will select, from these and from the essays written by pupils of the United States, those which in their opinion should receive the prizes. Students may write in their own language. The three best essays selected by the national judges must be translated into English when submitted to the United States judges.

Christian Herald, New York, announces two prize contests. First, for the best slogan expressing the desire for world peace, an award of $100 will be made. This slogan must not be more than fifteen words in length. Second, for the best poster symbolizing the desire for world peace, an award of $1000 will be made. Both contests are open without restrictions. The closing date for both is April 15, 1929. Address all communications and contributions to Peace Contest Editor, Christian Herald, 419 Fourth Ave., New York.

Life, New York, will award $5000 for the best short stories published in Life during 1929. The first prize will be $3000; second prize, $1500; third prize, $500. Stories may be light fiction, timely burlesques, detective or mystery stories, or humorous stories, but they must be short: six to seven hundred words. One story will appear each week and regular rates will be paid, on acceptance, in addition to the award, for each story published. Any number of stories may be entered by any one writer, and all will stand equal chance in the final awards. Manuscripts must be typewritten, on one side of the paper, the pages numbered, with the name and address of the author on every page, and should be accompanied by return postage. Address manuscripts to Short Story Editor, Life, 598 Madison Ave., New York City.

Mr. William Randolph Hearst is offering $25,000 for the best plan to achieve temperance. The purpose of the contest is to obtain a practicable plan, as a substitute for prohibition, which will secure better actual temperance conditions, which will be more easily possible of enforcement by State and Federal authorities, which will offer less encouragement to crime and tend less to debauch the public service, and which will not so outrage and violate the fundamental rights and personal liberties of American citizens. The conditions of the contest are as follows: Every person is entitled to enter the contest, but no one person may submit more than one plan. The practicable plan proposed as a substitute for Prohibition must be set forth in an article containing not more than 1000 words. The contest will close April 30, 1929. If other plans not awarded the first prize shall still be considered worthy of some compensation by the committee a second prize of $5000 and other prizes of $1000 each may be awarded. Articles containing the plan may be sent to the Temperance Contest Committee, care of the editor of any one of the following Hearst newspapers: Albany Times-Union, Atlanta Georgian, Baltimore News, Boston Evening American, Chicago Herald and Examiner, Detroit Times, Los Angeles Examiner, New York American, Omaha Bee-News, Pittsburgh Sun-Telegraph, Rochester Journal, San Antonio Light, San Francisco Examiner, Syracuse Journal, Seattle Post-Intelligencer, Washington Herald, Wisconsin News (Milwaukee).

Normal Instructor and Primary Plans, Dansville, N. Y., announces its 1929 Travel Contest, in which two sets of prizes, amounting to $1200, are offered. One series of prizes will be offered for stories on "Travel at Home" (i. e., in the United States and Canada); the other for

The fatal "but"

"I'm writing Kester that the place is filled. His knowledge of the business would be valuable, but—."

"Murray gets it?"

"Murray gets it. He knows the business, too, and the letters he writes will be clear and command respect. Joe, why is it that as good a man as Kester doesn't train himself to write sentences he needn't be ashamed of?"

"Ask me something easy. It can't be the cost. Instruction can be had for a few dollars—probably no more than the difference between his salary for a week where he's working now and what we pay."

What Kester needed was the degree Master of Sentences—and nobody has to attend a university to get it. The first step is to write a simple sentence, "Please tell me about your lessons in sentence-study," and send it to **The Sentence Man, THE HOME CORRESPONDENCE SCHOOL, Springfield, Mass.**

P. S.—Probably Kester meant to write and mail that sentence "tomorrow." Don't be like Kester; do it now.

IE OPEN ROAD AND THE CAMERA

n the United States, Canada, and overseas lusands are learning of the beauty which ıy be found along the open road in summer l winter; and the camera, as never before, srecording the experiences and the scenes ng the way. PHOTO-ERA MAGAZINE rs to its readers many articles prepared by ter-photographers who have found the joy he open road and have used their cameras elp tell the story pictorially.

HOTO-ERA MAGAZINE is edited with the idea of giving the best possible photoıphic service to all; to establish a cordial and ndly contact with beginners, pictorialists, r writers alike; and to maintain those standrs which for over thirty years have made t vorably known in all parts of the world.

end ten cents for a specimen copy, or better e send $2.50 for a year's subscription in the ted States and Possessions. Canadian Su scription, $2.85; Foreign, $3.25.

HOTO-ERA MAGAZINE

(Established 1898)

WOLFEBORO NEW HAMPSHIRE

This $30 Course for Writers —$2.50!

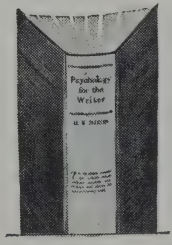
Here is your chance to take one of the famous Columbia University Extension courses for writers —for which hundreds of students have paid $30— for $2.50!

Professor H. K. Nixon has put the exact material of his famous fiction writers' course into the chapters of one helpful volume, "Psychology for the Writer." This course deals with the writer's most important tool, a knowledge of human nature. It has helped many successful writers solve their two most important problems: Making characters alive and natural; using the surest—because psychologically sound—methods of arousing reader interest. This book will show *you* how to use the facts psychologists have discovered about human behavior, to motivate character action correctly, produce all sorts of literary effects, arouse emotion through appeal to readers' instincts, use the surest tested methods of humor, etc; and with many examples will explain just how prominent writers have applied correct psychological principles to achieve success.

With the aid of this book, you can learn what is psychologically wrong with your work, getting the helpful criticism editors are too busy to give. It may mean the difference between a check and a rejection slip. Send for it today for free examination.

Charles Hanson Towne, Editor Harper's Bazaar says:

"I cannot too highly recommend this volume. I have never read a book that seemed to contain more helpful advice to aspiring writers. So many of the analyses have been taken from current periodicals that the book gains in interest for those who are seeking light on the requirements of our modern magazines."



"Psychology for the Writer"

330 pages

HARPER & BROS.

ON APPROVAL ORDER FORM

Harper & Brothers, WM 3-29
49 East 33rd Street,
New York, N. Y.

Gentlemen: Please send me postpaid for FREE EXAMINATION one copy of "Psychology for the Writer" by Prof. H. K. Nixon.

☐ I agree to remit $2.50 within five days of receipt of book, or to return it.

☐ I enclose check for $2.50 ☐ Please send C. O. D.

Name .....

Address .....

.....

stories on "Travel Abroad". There will be twelve prizes in each group: First prize, $150; second prize, $100; third prize, $75; fourth prize, $50; fifth prize, $40; two sixth prizes of $30 each; five seventh prizes of $25 each. The contest is limited to descriptions of travel during the vacation of 1929—travel of which the major portion is by rail or boat. Other means of transportation may be utilized now and then, but incidentally. The contest is open to the following: Teachers, in public elementary and high schools, and in private schools covering grades between 1 and 12; principals, supervisors, and superintendents, instructors of teachers-in-training; 1929 graduates of teacher-training institutions. Each travel story will be judged on the following points: 1. How well does it succeed in making the reader visualize the writer's experiences? 2. How well does it show the personal value of the trip in the following particulars: (a) Changing viewpoint; (b) broadening horizon; (c) improving professional equipment. 3. Does it show literary skill? 4. Does the writer make observations which are of real value? The first prize will be awarded, in each group, to the travel story which, in addition to highest excellence in the foregoing respects, best describes a somewhat comprehensive tour. These two articles will be published in Normal Instructor and Primary Plans, and the magazine will have publication rights on the other stories submitted. If, at any time, extracts from non-prize-winning stories are published, suitable payment will be made therefor. The publishers cannot undertake to return unused manuscripts. No manuscript longer than 2500 words will be accepted. The first or cover sheet must contain the following information: (1) Full name and address, in upper left-hand corner; (2) number of words in manuscript, in upper right-hand corner; (3) title of manuscript; (4) route of trip, showing transportation lines used on each part of trip; (5) affidavit of authenticity of the story. Contest closes October 15, 1929. Address contributions to: Travel Editor, Normal Instructor and Primary Plans, Dansville, N. Y. For further particulars see copies of Normal Instructor and Primary Plans.

American School Citizenship League announce the following awards in their 1928 World Essay Contest: Normal School and Teachers College Section—First prize to Ben Ellis, Ashland, Ore.; second prize to Anna E. Myers, Kent, Ohio; third prize to Victoria Muriel Bennett, Normal, Ill. Secondary School Section—First prize to Inez Smith, St. Joseph, Mo.; second prize to Mary Elizabeth Higgins, Loveland, Colo.; third prize to Margaret W. Young, Boston.

Boys' Life, New York, announces that the prize of $4000 for a story for boys based on the principles of the Scout Oath and Law was awarded to Russell Gordon Carter, for his story, "Three Points of Honor."

The Boys' World and Girls' Companion, Elgin, Ill., awarded the following prizes in their recent contest for the best stories for boys and girls in their "teens". Boys' World—$400 to Hal Correll, for "Reuel's Treasure"; $250 to I. H. Wilson, for "The Fleet Passes"; $150 to Irma H. Wood, for "By Right of Sanctuary"; $100 to Samuel Scoville, Jr., for "The Mouse and the Lion", and to M. Gauss, for "The Mystery of White Bear Lake". Girls' Companion—$400 to Dr. C. H. Lerrigo, for "The Queen of Ferriport"; $250 to Anna Johnson, for "Substituting for Yoe Su"; $150 to May Emery Hall, for "The Rules of the Game"; $100 to Elizabeth Nesbitt, for "The Secret of the Dial", and to Ruth Clement Hoyer, for "Traveling in Reverse."

The Children's Day Promotion Committee of the Toy Trade awarded the following prizes for the best window displays and newspaper advertisements by retail toy dealers: First prize to C. W. Klemm, Inc., Bloomington, Ill.; second prize to John W. Graham & Co., Spokane, Wash.; third prize to Holzwasser, Inc., San Diego, Calif., and The May Company, Baltimore, Md. Four fourth

Test Your Story Writing Ability FREE

r. Burton

Do you long to succeed as an author? Many potential writers don't know their own dormant ability. Dr. Burton's Analysis Test indicates your power to create plots, characters that live, to understand human motives, etc. Dr. Richard Burton, a nationally recognized short story authority, offers you a complete, practical, result-getting home-study training. It develops style ability, perfects technique, and teaches the hods of successful writers.

ALYSIS TEST FREE. Send for it today, and receive expert critic's nion of your story instinct,—also booklet "Short Story Writing," and lence of the success of Dr. Burton's students.

rd Extension Institute, 573 Laird Building, Minneapolis, Minn.

WRITE to SELL.

Request free copy of *"The Way Past the Editor"* a book every writer should have who wants to sell stories or increase his income. Learn from this book what other ers are doing, how big incomes from writ- are being made. Send for it now.

IOR & JOURNALIST S. T. C. 1833 Champa, Denver, Colo.

d for copy of THE AUTHOR & JOURNALIST. writer's trade journal, founded 1916. Scintillating ples; quarterly market list; latest market tips. year sample copy 20c.

w Can I Break
the Magazines?
Through

riting for the Magazines

By J. Berg Esenwein

you are vitally interested in what pres- ay editors want and how they want it en, if you have hitherto asked this ion in vain, send for this, one of Dr. evein's helpful books. The problem is ap- hed from a new angle, and the demon- on is conclusive.

WIN MARKHAM SAYS:—

riting for the Magazines is a fine epitome mmon sense in literary procedure. It to forsee every difficulty of the novice o throw light even upon the path of the ssional. It is a sufficient coefficient for ribe in his scramble up the slopes of Par- s. It will help thousands."

th, 12 mo, gold lettering, gilt top, uniform THE WRITER'S LIBRARY, 276 pages. id $1.75.

The Writer's Monthly
Springfield, Mass.

The Service Bureau for Writers

FRANKLIN, OHIO

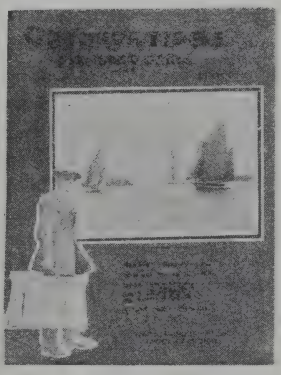
(*JAMES KNAPP REEVE—AGNES M. REEVE, editors) offers competent editorial assistance in the criticism, revision, and marketing of manuscripts. Home study for Student Writers. Book Mss. a specialty, correctly typed and prepared for publication. Manuscripts marketed. Explanatory leaflets. Correspondence Invited.

Modern Photoplay Writing—Its Craftsmanship (Dimick)	$3.00
Where and How to Sell Manuscripts	3.50
Art of Inventing Characters (Polti)	2.50
The Writer's Book	2.50
Juvenile Story Writing (Robinson)	2.10
Technique of Fiction Writing (Dowst)	1.75
36 Dramatic Situations (Polti)	1.50
Figurative Language (Reibold)	1.50
Plotting the Short Story (Chunn)	1.00
Rhymes & Meters (Winslow)	.75
How to Write a Short Story (Quirk)	.65
The Way Into Print	.50

Catalogue 30 others

(*Founder of the Editor).

WRITERS' SERVICE BUREAU
Box 645 Franklin, Ohio



FREE

Collection of Parlee C. Grose's

OBSERVATIONS, STORIES, ARTICLES and TRAVELOGUES

Each of these reprints is elaborately illustrated and from two to six pages in length. The collection is bound in handsome colored cover, magazine size, and, beside stories, includes such subjects as: "Plugging One's Way Into Print," "Exploring Prehistoric Mounds," "Canoeing Down the Au Sable," etc.

With this free collection of reprints we want to give you a most unusual bargain. Witness this:

WILLIAM SHAKESPEARE—Everything Shakespeare wrote, now in one volume, printed in clear type on bible paper, 12 illustrations in full colors, substantial flexible binding, regular price, $2.50.

THE FIVE FAIRIES—A fiction story by Parlee C. Grose that's delightful reading—"it's worth the trouble," says the Cleveland Plain Dealer. There's a lot of spicy merriment in the story. Cloth, 225 pages, colored jacket, original price $2.00. Both books go to you postpaid upon receipt of $3.00—and the collection of reprints you receive free.

If you cannot take advantage of this unusual book bargain, send twenty-five cents (stamps accepted) and receive the handsome collection of reprints at least.

GENERAL PUBLISHING COMPANY
McCOMB, OHIO

prizes, ten fifth prizes, and twenty-two sixth prizes were awarded also.

Dreyfuss Art Co., Inc., 137 Varick St., New York, announces that bonuses for the best selling verses for Christmas Cards for the season of 1928 have been awarded to the following writers: Jane Thomas, Brooklyn, N. Y., Ann V. Mahaffey, Chicago, Mrs. Evelyn G. Browne, Pittsfield, Mass., Mary E. Hay, Charleston, S. C., Alice May Brackett, Cincinnati, Ohio.

Simonds Saw and Steel Company, Fitchburg, Mass., announces the following winners in its sixth annual Economic Contest, for essays on the subject: "Who Ultimately Pays the Taxes?"; $1000 to Prof. Henry F. Walradt, Ohio State University, Columbus; $500 to William J. Shultz, New York City; Honorable Mention to Harold Cunningham, Montreal, Que., Canada.

Liberty, New York, is offering $10,000 in prizes for solutions of ten stories of celebrated, never solved problems. There will be eight prizes for each mystery: $500; $250; $100; $50; four of $25 each. In case of a tie, the prizes will be duplicated. Liberty will each week print one of the mysteries until the ten have been printed. Everyone except employees of Liberty and members of their families is eligible. Stories should be kept within 500 words, and neatness, brevity, logic, originality of deduction will count in making awards. To be considered, any solution must be postmarked within four weeks after the date of the issue in which the story appeared in Liberty. Contributions should be sent in care of Sidney Sutherland, Liberty, 247 Park Ave., New York, N. Y.

The following prize contests alphabetically arranged are still running. Full particulars have been given in previous issues but details are repeated here.

The American Magazine, 250 Park Ave., New York, offers a monthly prize contest for the best letters of not over 400 words on a given subject. Prizes are $30, $20 and $10. Subject changes each month. Contest closes the 20th of the month.

The Atlantic Bookshelf, 200 Fifth Ave., New York, will award two monthly prizes of $25 each for ideas. One award will be made to the librarian whose ingenuity has devised the plan best calculated to spread the gospel of greater and more intelligent use of libraries; the other to the person in the field of bookselling who has brought an approach to the business both interesting and potentially profitable.

The Atlantic Monthly Press, 8 Arlington St., Boston, Mass., is offering $5000 for the most interesting biography of any kind, sort or description. The work may be the life of a man or woman who has lived in any age of recorded history, including the present. It may be a career distinguished or undistinguished, the life of a statesman, conqueror, poet, reformer, scientist—a laborer in a wide field of human achievement, or a successful cultivator of his own cabbage patch. Or it may be autobiographical—the personal record of any life which has been interesting to the one who has lived it, and can be made interesting to those who read of it. No specified length has been set for the book, but it should be reasonably full-sized. Competition closes May 1, 1929. All manuscripts must be unpublished work.

Chatto & Windus, Publishers, 97-99 St. Martin's Lane, London, W. C. 2, England, offer prizes for the best historical novel. The contest is open also to American and Canadian writers. The novel may be concerned with any nationality, and any period prior to 1850. Actual "historical" characters may be used, but such use is not obligatory. The first prize will consist of an advance payment, payable on the date of publication, of £300 on account of a royalty of 20% of the publishing price of the first ten thousand copies sold, and 25% on all copies there-

SHORT-STORY WRITING

How to write, what to write, and where to sell

Dr. Esenwein's pupils—hundreds of them—*are constantly selling their work because they are taught to do so.* One student has reported $600 sales in one week; another made over $1000 before completing her course; another recently won a $2000 prize; another has received over $5000 for stories and articles written in spare time; another sells the entire product of all his time, and there are many such. *News of this sort comes in continuously.*

BESS STREETER ALDRICH Says

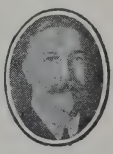
"I was not the typical beginner when I took Dr. Esenwein's course. I had already made a market for myself when I decided to enroll and see what the course could do for me, so I took only the Advanced Course. It helped me. I found Dr. Esenwein kind, courteous, constructively critical. Almost anyone can be critical, but not everyone can be constructively so. To be very frank, the course did not do for me what it might have done years before. In other words, I had acquired by long and tedious experience what I might have learned more easily if I had known where to turn for help. Hence, to those who feel they have 'the call' to write I recommend this course."

Bess Streeter Aldrich

An unusually Successful Author Proves worth of Dr. Esenwein's Course

There is no other institution doing so much for writers, young or old. The universities recognize this; over one hundred members of the English faculties of higher institutions are studying in our Literary Department. The editors recognize it, for they are constantly recommending our courses.

Courses in Short-Story Writing, Versification, Journalism, Article Writing, Play Writing, etc., taught by our staff of literary experts, headed by Dr. J. Berg Esenwein, famous critic and teacher; Editor of *The Writer's Monthly*. Dr. Esenwein offers you constructive criticism; frank, honest, helpful advice; *real teaching*.



DR. ESENWEIN

ess Streeter Aldrich is the wife of C. S. Aldrich, a ker of Elmwood, Nebraska. She has four children. stories have been published in *American Magazine, ies' Home Journal, Woman's Home Companion, neator, Designer, McCall's, People's Home Journal, per's Weekly, Black Cat,* etc. She has syndicated y of her stories, sold photoplay rights to some, and s selling her present series to such English magazines *earson's, Cassell's* and The *Amalgamated Press.*

hat others have done, YOU too can do

150 page illustrated catalog free.

Please address —

E HOME CORRESPONDENCE SCHOOL

Established 1897

pt.33 Springfield, Mass.

We publish *The Writer's Library*, 14 volumes; descriptive booklet free. We also publish *The Writer's Monthly*, the leading magazine for literary workers; sample copy 25c, annual subscription $3.00.

BOOKLET, "29 Stories of Success", reproducing letters from writers of prominence who have benefited by our course, is inspiring and informing.

You incur no obligation by writing for complete information. This coupon is for your convenience.

(Fill in, Clip and Mail Today)

Dept. 33

THE HOME CORRESPONDENCE SCHOOL,
Springfield, Mass.

I am interested in the subjects checked:

- ☐ **Short-Story Writing**
- ☐ **Article Writing**
- ☐ **Verse Writing**

Please send me, without obligation, your 150 page illustrated catalog and "29 Stories of Success."

Name.....

Address.....

City.....State.....

after; the second prize will consist of an advance of £150 on account of royalty of 15% on the first five thousand copies sold, and 20% thereafter. The minimum length of the novel should be 65,000 words. Contest closes May 31, 1929.

The Forum, New York, together with **Simon & Schuster, Inc.**, Publishers, are offering the Francis Bacon Award of $7500 for the best book "which carries on the conscious adventure of humanizing knowledge. Any author regardless of nationality shall be eligible to compete; but an author already under contract with other publishers must attach to the manuscript written permission from such publishers to offer the particular manuscript. Two or more authors may collaborate on a manuscript submitted for this contest but they must reach a proper agreement regarding the devision of prize and other moneys, as each contract will be made for one person only. A competitor may submit more than one manuscript but each must be entered separately. All manuscripts submitted must be original, unpublished works written in English. Translations will be eligible, provided contestants submit with the manuscripts written authorization from the authors and from the publishers controlling the translation rights. There is no maximum but in most cases 100,000 to 200,000 words will be a good top figure. No manuscript shall bear the actual name of the author but must bear pseudonym below the title. A printed agreement (which can be obtained on request from Simon & Schuster, Inc.) must be mailed in a separate envelope marked Francis Bacon Award at the same time the manuscript is submitted. Competition closes April 15, 1929. The right is reserved to reject any or all manuscripts. Contestants must submit with each manuscript, on a separate page or pages, a synopsis (from 200 to 2000 words) giving the essence and pith—the central idea—of the work offered, with skeleton outline of the book by chapter headings. This synopsis must be captioned with title of the manuscript and the pseudonym of the author. Each manuscript submitted must be accompanied by an application from FBA, properly executed and signed by the author together with the synopsis mentioned heretofore. All communications should be addressed to the Francis Bacon Award, c/o Simon and Schuster, Inc., 37 W. 57th St., New York.

Houghton Mifflin Company, Boston, and **The American Legion Monthly** join together in offering a cash prize of $25,000 for the best novel dealing with the period of the World War, and with the war as its background. Any author, regardless of nationality, may compete in this contest, but manuscripts must be submitted in the English language. Manuscripts must be not less than 70,000 words in length. Competition will close at 5 P.M., May 1, 1929. Every contestant must fill out and attach to the complete manuscript at the time it is submitted a blank which may be obtained upon request. All manuscripts offered in the competition other than that winning the prize are to be considered as submitted to The American Legion Monthly for first serial publication, and to Houghton Mifflin Company for publication in book form on the author's customary terms or on terms to be arranged. All manuscripts must be addressed to War Novel Competition, Houghton Mifflin Company, 2 Park St., Boston, Mass.

Love Affairs, Robbinsdale, Minn., is offering $1000 in prizes for the solution to "The Love Nest Murder Mystery" in the January 1929 issue. The prizes offered are as follows: 1st prize, $500; 2nd prize, $100; 3rd prize, $75; 4th prize, $50; 11 prizes of $25 each. The object is to determine the murderer in the case through the process of deduction. The contest closes before midnight, April 10, 1929, before the final installment appears.

The National Federation of Business and Professional Women's Clubs is offering two separate awards for the best words and music for the new Federation song. The contest is open to all women,

Editorial Criticism

Do you want to know what the editor of a big magazine would say about your story—if he had time to consider your manuscript separately and fully?

What would it be worth to you to know in advance whether your story was likely to meet editorial approval? And if not, wherein its essential failure lay?

As a writer, working alone, you necessarily experience difficulty in getting sufficiently outside your work to judge it editorially, nor have you the training to judge it as an editor would.

You want to know—

The major faults of the manuscript.

Whether the theme is an appealing one.

Whether the characters are real.

Whether the incidents are plausible.

How to get the most out of the plot.

About slips that would seriously mar the story.

Where to send the story.

These and many more questions it would profit you to have an answer to, given out of the sure knowledge and ripe experience of an editor.

We cannot undertake "to revise and make absolutely salable;" but we can tell you what revision is needed, and how to go about it. We will tell you what you ought to know for your own and for the manuscript's good.

Moreover, although we maintain no "placing" service, our thorough knowledge of editorial preferences, constantly augmented through sources of information not open to everybody, enables us to suggest a considerable variety of possible markets in most cases, and with such accurate prejudgment that criticised manuscripts are often sold.

Fees

For the criticism of each separate short-story, article, novelette or novel.

1000 words or less	$1.00
Between 1000 and 1500 words	1.50
" 1500 and 2000 "	2.00
" 2000 and 2500 "	2.50
" 2500 and 3000 "	3.00
" 3000 and 3500 "	3.25
" 3500 and 4000 "	3.50
" 4000 and 4500 "	3.75
" 4500 and 5000 "	4.00
" 5000 and 5500 "	4.40
" 5500 and 6000 "	4.80
" 6000 and 6500 "	5.20
" 6500 and 7000 "	5.60
" 7000 and 7500 "	6.00
" 7500 and 8000 "	6.40
" 8000 and 8500 "	6.80
" 8500 and 9000 "	7.20
" 9000 and 9500 "	7.60
" 9500 and 10000 "	8.00

Over 20,000 words, 35c for each 500 words or fraction thereof up to 40,000 words. Over 40,000 words, 30c for each 500 words or fraction thereof.

The minimum fee is $1.00. Each manuscript is charged for separately and not in groups.

Photoplay Criticism, $2.00 for a synopsis or scenario of not more than 1000 words; 75c for each additional 500 words.

Verse Criticism, $1.00 for each poem of twenty lines or less—the minimum price.

Song Criticism, $1.50 for each song-poem. Music is not criticised.

Play Criticism, $10.00 for a one-act drama, or for the first act of a longer play; $5.00 for each additional act.

These fees do not include postage for return, which should always be enclosed.

Manuscript Service Department

The Home Correspondence School

Springfield, Mass.

professional and non-professional. $200 will be awarded for the words; and $300 for the music for those words. All entries of words must be in the office of the National Federation of Business and Professional Women's Clubs, 1819 Broadway, New York City, by February 15, 1929. Entries (five copies of each) should be enclosed in a sealed envelope marked "words" and accompanied by another sealed envelope marked "name," containing the name and address of the contestant. These should be enclosed in an envelope addressed to the Song Contest Chairman. Miss Frances Cummings, Educational Secretary, will key the enclosures and turn them over to the judges. Decision as to the winning words will be made on or before April 1. Music submitted for these words must be in the office of the National Federation of Business and Professional Women's Clubs by May 15, 1929. Entries of music (three copies of each) should be enclosed in a sealed envelope marked "music" and accompanied by another sealed envelope marked "name" containing the name and address of the contestant. These should be enclosed in an envelope addressed to the Song Contest Chairman.

Palms, Guadalajara, Mexico, announces various prize contests for the coming year, from October, 1928, through March, 1929, (Palms is not published from April to September). The Palms Prize of $1000 will be awarded the best poem by a subscriber during the year; the George Sterling Memorial Prize of $50 for the best poem by a poet who has not yet published a book, the award to be based on poems appearing in the twelve issues of Palms subsequent to the March, 1927, issue (this includes issues through March, 1929); The Anne Bremer Prize of $100 for the best poem in Volume VI, Number VI (March, 1929) of Palms; The Walt Whitman Prize of $25 for the best poem in Volume VI, Number V (February, 1929) of Palms; the John Keats Prize of $25 for the best poem appearing in the second number of the yearly volume of Palms (November, 1928.) All manuscripts should be sent to The Editor, Palms, Guadalajara, Mexico.

Photoplay, 221 West 57th St., New York, offers prizes of $1000, $500, $350, $150, five of $100 each, and ten of $50 each, for solutions to the serial, "The Studio Murder Mystery", which began in their October issue. Solutions may not be submitted before February 15, 1929, and must be in by midnight, March 10, 1929. Solutions should not be longer than 200 words. The final installments of the serial, containing the real solution, will appear in April and May. All contributions should be addressed to the Studio Murder Mystery Editor.

Poetry Review of London is offering prizes amounting to $250 for the four best poems about Cathedral churches. The donor of the prizes is Mrs. Percy Hamilton Stewart, of New York and Southampton. The prizes are $150 first prize; $50 second prize; and two prizes of $25 each. The poets may select their favored cathedral of any country or time, dealing with it as they may be inspired. There is no restriction as to the aspects that may be touched, such as the history. traditions, legends, spiritual influence, art and architecture. Manuscripts should be typed, the name and address of the author written in the upper left corner, and should be addressed to Mrs. Alice Hunt Bartlett, 299 Park Ave., New York. They should be marked "Cathedral Contest". There is no limit to the number of poems that may be submitted by the same author. No manuscripts will be returned, but are the property of the authors, who may publish them elsewhere after the winning poems have been selected. Contest closes May 15, 1929.

The Stratford Magazine, 289 Congress St., Boston, Mass., offers quarterly prizes of $100 each for the best poems published in the magazine during the year. The next prize will be given for the best poem published during January, February and March.

The Stratford Company and the **Extension Magazine** are offering a prize of

ertising rates: 80c an agate line, 6 words to the minimum accepted. 5 lines—$4.00 payable in advance. Six issues $21.60; twelve issues $40.80. Misleading advertisements not accepted.

CALIFORNIA

IORS' MANUSCRIPTS neatly and accurately at reasonable rates. Prompt and efficient service. for information. CORA ELVIN, 920 W. 11th St., ANGELES, CALIF.

JSCRIPTS TYPED to editors' requirements. Neat, ate. Slight revision free. 60c thousand words. carbon. Prompt service. IRMA A. GWIN, 1531 non Ave., San Francisco, Calif.

CONNECTICUT

PRIZE CONTESTS. For 25c our monthly list. ver your business occupation, or hobby, you will me contest in which you can compete. Thomas & ublishers of Lists, East Haddam, Conn.

ILLINOIS

FERRED TYPIST'S BUREAU, WARREN, ILL. MSS., and plays typed promptly and accurately by efficient perienced typists. Typing, 50c thousand words. Typing vising, 75c thousand words. Carbon copy.

INDIANA

JSCRIPTS neatly and accurately typed to editors' ements. 50c per thousand. Sample of work on t. SYLVIA M. SASS, 1347 MONROE ST., HAM-D, IND.

KANSAS

NESS goes and stays where it is well treated. YEARS' TYPING EXPERIENCE. Manuscripts— — plays. WICHITA TYPING SERVICE, 519 EDE AVE., WICHITA, KANS.

KENTUCKY

ERS! Why pay more when you can get your typ- one for 30c per 1000 words, carbon, postage free. e typist with a heart and be convinced. V. GLENN ER, REPTON, KENTUCKY.

MASSACHUSETTS

TYPED to editors' requirements; accurately, promptly. Carbon copy. 50c per 1000. Poetry, ina. Special rates on book MSS. FRANCES M. ER, 34 Kilsyth Road, Brookline, Mass.

JSCRIPTS TYPED accurately and delivered tly. MSS. 50c a 1000 words; poems 2c a line. n copy if desired. Minimum charge $1.00. M. a McMullin, 118 Chestnut St., Waltham, Mass.

WEST VIRGINIA

UXE SERVICE. Typing, 50c per 1000, quality nteed. Constructive criticism: send manu- for free list of six best possible markets. ANNE LDSON, BOX 441 E. G., Wheeling, W. Va.

MANY AUTHORS

ned writing craft the newspaper way. tical, direct. Ask today for information c; our journalistic courses. Address ctive Writing," THE HOME CORRES- DENCE SCHOOL, Springfield, Mass.

How Many Buried Dollars?

Do you want to earn more money by writing?
Is there a certain line . . . . . if you knew how?
My service will increase your sales and lessen your labor. Send for my circular.

GEORGE B. POTTER
Box 991, Dept. M Hartford, Conn.

Free

If you are tired of groping for words that accurately express your thoughts write for a free copy of

"How Dr. Johnson Would Marvel,"

which shows how you can have instantly available the exact word for your every shade of meaning.

HISTORICAL PUBLISHING CO.,
Dept. WMX 1334 Cherry Street Philadelphia

SELL YOUR WORK!

If you want a candid opinion as to the market possibilities of your manuscripts and wish to have them handled efficiently by a reliable agency.

I SELL MANUSCRIPTS
Books, Short Stories, Feature Articles Wanted
ALSO EXPERT CRITICISM, EDITING, MANUSCRIPT TYPING

AUGUST LENNIGER, Authors' Agent,
155 East 42nd St. New York, N. Y.

$50 a Week With a Kodak

Booklet Describing 100 Magazine Markets
20 Cents, Stamps or Silver

Rossiter Snyder Publishing Company
GUILFORD, CONNECTICUT

WELL-KNOWN AUTHOR

offers collaboration; also criticism, sales service (stories, photoplays, etc.)

LAURENCE D'ORSAY

P. O. Box B-2602, San Francisco, Calif.
Recommended by Editors

TYPING

Business Cards: Rates—$5.00 for 3 issues payable in advance. Single insertions not sold.

MARY CUTTER FREER, Magnolia Springs, Ala. Expert MS. typist, 30c thousand; minor corrections.

RALPHIA E. BRADSHAW, 1721 Second St., San Diego, Calif. 50c per 1000, carbon copy.

HELEN DONOVAN, 842 E. Third St., Mishawaka, Ind. Typing, 50c per 1000 one carbon copy.

MISS BARBER (Public Stenographer), 2025 Bway., New York. Phone, Susq. 9875. Manuscripts typed.

MISS L. CROWE, Berwick, Nova Scotia. Accurate typing. Prompt service. Reasonable rates.

AGNES O. HOLM, 1711-B Spring St., Racine, Wis. 50-75c per 1000. Poetry, 1c a line.

$2000 for the best novel dealing with Catholic life. The contest is open to all American writers of fiction—Catholics and non-Catholics alike. The contest closes October 1, 1929. The $2000 prize is for the first serial and book rights. The author retains the dramatic and screen rights, and the second serial rights. The prize-winning novel will be published in book form by The Stratford Company, and serially in Extension Magazine. In addition to the $2000 prize, the author of the successful novel will be paid a royalty of 10% on the first 2500 copies of the book, 12½% on the next 2500 copies, and 15% thereafter. Manuscripts submitted in this contest must be typewritten, and must contain from 75,000 to 110,000 words. In submitting manuscripts, authors may use either a pseudonym or their real name. No preferential consideration will be given to authors of established reputation. Every manuscript will be judged solely on its merits. The Editors of The Stratford Company, and of the Extension Magazine reserve the right to purchase any other stories of merit submitted in the contest that may meet the requirements of either or both. They also reserve the right to reject any or all manuscripts submitted in this contest. Manuscript must be typed and submitted to The Catholic Novel Prize Contest, care of The Stratford Company, Publishers, 289 Congress St., Boston, Mass.

The United Daughters of the Confederacy is offering the Mrs. Simon Baruch University Prize of $1000 for an unpublished monograph or essay of high merit in the field of Southern history, preferably in or near the period of the Confederacy or bearing on the causes that led to the War between the States. Any phase of life or policy may be treated. The competition is limited to undergraduate and graduate colleges in the United States and those who shall have been students in such institutions within the preceding three calendar years. Essays should comprise not less than 10,000 words, and it is preferred that they be of considerably greater length. The prize will be paid in two installments of $500 each, the first at the time of the award, the second when the manuscript shall have been suitably printed. If such printing shall not have been done within three years from the time of the award, the second installment will be forfeited. At least six copies of the printed essay shall be the property of the United Daughters of the Confederacy. If no essay of high merit shall be submitted the prize will not be awarded. The competition closes May 1, 1929. All essays must be sent to the chairman, Mrs. Arthur H. Jennings, 2200 Rivermont Ave., Lynchburg, Va. The award will be announced the following November.

The Writer, Cambridge, Mass., offers a prize of $50 a month for the best storiette based on a "Plot Boiler", to be published each month during February, March, and April, 1929. Select some brief newspaper clipping which seems to contain possibilities for a "storiette". Work out a storiette in 1200-2000 words. Pin the original newspaper clipping, containing name and date of the newspaper, to the storiette. Each manuscript must be original (never before published), typewritten, and contain the author's full name, address, and occupation, as, for instance: John Smith, Cambridge, Mass., student. Send manuscripts to Contest Editor, 311 College House, Harvard Square, Cambridge, Mass. Manuscripts received before the 5th of each month will be considered for inclusion in the following issue: i. e., manuscripts received before March 5 will be considered for the April issue.

Yale University Press, New Haven, Conn., publishes a Yale Series of Younger Poets, which is open to writers of American citizenship, who are under thirty years of age and have not previously published a volume of verse. Manuscripts for this competition are due November 1st and May 1st in each year. The best manuscript submitted in each competition is, if recommended by the Editor, published at the expense of the

LOUISE E. DEW
Consulting Editor
New York City
nanuscripts receive my personal attention with a
constructive assistance, according to the indi-
need of each client.
ION CRITICISM PLACING
Circulars Upon Request
Vishing Tree Lodge, Clinton, Conn.

ok at This Special Offer
u may know the quality of our service we will type
. of not more than 8000 words for you at 25c per
d. Free carbon. Send fee with manuscript.
IE OLIVER TYPING BUREAU
N. W. OLIVER, Secretary
Typist to Exacting Authors
FIELD, - - - - - TENN.

Talking Picture Scenarios
Are in Big Demand!
wspapers and Motion Picture executives here
e that Talking Pictures offer the original
ter the greatest opportunity of all time. Write
proofs, and confidential information, FREE.
d no MSS. Hollywood Scenario Institute,
inson Bldg., Hollywood, Calif.

T'S BEING PRACTICAL
at writing the newspaper way. Many
rs learned so. Information gladly given
our journalistic courses. Ask today.
ss "Effective Writing," THE HOME
ESPONDENCE SCHOOL, Springfield,

Absolutely Unsalable
I received them,—yet, after my editing, these
s were sold to well-known publishers:
Demon Demonstrator" .....Munsey's
tor Love" .....I Confess
Justice" ..... Young's Magazine
itude" .....Breezy Stories
It's Wrong With Aviation?" .....Collier's
dicts" (Novel) .....Dorrance & Co.
s" .....Ace-High
Matter of Honor" .....National Sportsman
or of the Force" .....Danger Trail
Skyll-Hyde Experience" .....True Story
ens of other stories, classed as "hopeless" by
and rejected repeatedly by magazines, were
fter revision to Blue Book, Argosy, Adventure,
Mask, Blade & Ledger, 10-Story Book, Wide
, Western Story, Popular, Brain Power, Flap-
Experience, and others. If you are in need
erary assistance—criticism, revision, or sales—
ervice, backed up by ten years experience, will
your work the best possible chance. Write
rms, etc.
RANDAL JULIAN CARNES
Criticism — Revision — Sales
er Magazine Editor—Literary Agent Since 1918
306 Elton Building, Tallapoosa, Ga.

A Live Agent for Live Authors
ROBERT THOMAS HARDY
Play-Broker and Authors' Agent
55 West 42d St., New York City
Plays, Books, Magazine Fiction, Articles, Motion Pictures, etc. Send for circulars, and editorial recommendations.

Can You Write?
Advertising Pays
Startling Salaries!
Prepare Quickly at Home
USE your writing talent to make an amazing income in advertising—a most thrilling, fascinating, big pay field open to writers. Millions are being spent on advertising—many make $4,000 to $15,000 and more a year!
It's Easy to Learn! Now you can quickly learn this profitable work in your spare moments at home. For 31 years the Page-Davis School has been training men and women in advertising. Many responsible positions paying handsome salaries are held by our graduates. Send at once for our FREE Book, *How to Win Success in Advertising*, which tells about the opportunities open to you.
Page-Davis School of Advertising
3601 Michigan Ave., Dept. 1243. Chicago

Social Science
A quarterly journal devoted to the scientific study of social problems and covering the fields of sociology, economics, commerce, business administration, law, political science, philosophy, ethics, religion, educaton, psychology and biology.
THREE DOLLARS A YEAR
Sample Copies Free
Advertising rates on application
LEROY ALLEN, Editor and Business Manager
1414 East Fourth Avenue
WINFIELD, KANSAS

Prize Story
Magazine
wants diversified fiction . . . . stories of adventure, romance, mystery, humor or sentiment—gripping stories of human interest and dramatic situations.
Unusual stories that have been considered too strong or too daring—stories that other editors have been afraid to publish—may find favor with this publication that is unfettered by editoral precedents.
Short stories should be from 4,000 to 10,000 words and serials from 20,000 to 50,000 words.
Cash paid immediately upon acceptance of stories.
Current issue of PRIZE STORY now on sale at all newsstands contains anncuncement of liberal cash prizes paid to authors and readers.
Address Manuscripts to
PRIZE STORY MAGAZINE
Suite 637, 33 West 60th St., New York, N. Y

Please mention The Writer's Monthly when writing advertisers

Yale University Press, the author receiving the usual 10% royalty on all copies sold in the United States. It is permissible to include poems previously published in periodicals or newspapers, if the consent of such journals is given for such republication. Contestants should address manuscripts and correspondence to the Editor, Yale Series of Younger Poets, Yale University Press, New Haven, Conn.

MISCELLANEOUS

Top-Notch Magazine, 79 Seventh Ave., New York. George Briggs Jenkins, Editor, reports: "We are very much interested in getting short short-stories of about 900 words—real stories containing dramatic situations, present day locales, crisp, compact, dramatic and interesting; no domestic squabbles desired."

The Keystone, 1505 Race St., Philadelphia, Penna. Monthly; $3.00. Editor, H. P. Bridge, Jr. Reports: "The Keystone, a national business magazine of the jewelry industry, is always glad to consider articles that will prove both helpful and interesting to retail jewelers. Too many of the articles submitted to this publication are of the 'historical' type. In other words, they merely describe a jewelry business telling what it is and why. What we are most interested in at the present time is the 'interview' type of article wherein the successful jeweler discusses some pertinent phase of the business, in detail. Some historical data can be worked into a story of this type, but this should be incidental to the main theme.

"Themes of the type desired are indicated in the following title suggestions: 'Why I Don't Favor Low Down Payments'; 'Gift Department Customers Like to Shop Around, Says Jones'; 'How a Lecturer Builds Business for Smith'; 'What Ten Years Dealings with Credit Customers Have Taught Me'; 'It Pays to Know When to Take a Loss'; 'Why We Changed Our Location and What Happened When We Did It'; 'How Jones Conducted a Trade-in Watch Sale', and so on. Good photographs are highly desirable, but a really good article will not be turned down for lack of these. Stories should range from 500 to 3000 words in length, depending on the value of the subject matter. Prompt consideration is given to all contributions. Payment is made at the rate of 1c a word, with additional payment for photographs.

"In addition to merchandising articles, The Keystone also uses feature material of interest to jewelers. These articles must be strictly authentic, and we prefer to discuss their subject matter with authors before the actual work of writing is done."

Far West Stories, 79 Seventh Ave., New York. Monthly, 20c; $2.00. Editor, F. E. Blackwell. Short-stories range from 2500 to 8000 words; novelettes up to 30,000 words; serials up to 80,000 words—in installments approximately of 12,000 words each. Uses some Western verse. Stories deal with life in the open in Western United States, Canada, Alaska and Mexico. Pays on acceptance, good rates.

Fight Stories, 271 Madison Ave., New York. Monthly, 20c; $2.00. Editor, W. H. Kofoed. A magazine of the ring. Use all types of stories with a boxing angle, whether the fighters are professional, amateur, college, army, navy, or Marine Corps combatants. The main point is that all yarns must be clean, free from profanity or drinking scenes, and packed with plenty of action, suspense and colorful characterizations. Short-stories of 6000 words; novelettes of 10,000 to 12,000 words; complete novels of 20,000 to 25,000 words. Also use fact stories and articles based on the histories or highly dramatic episodes in the careers of famous ring characters. Payment on acceptance, at 1c a word up.

Five-Novels Monthly, 80 Lafayette St., New York. Monthly, 25c; $3.00. Editor, I. L. Darby. Novels must be 25,000 words in length, condensed to the action, yet with convincing characterization. Types

THE PHILLIPS AUTOMATIC

)t File and Collector

pecially made Containers, numbered to cor- with the starred figure in "The Universal Plot and designed to contain plot material, notes, r clippings, etc. These are filed in a conven- ong case. There are more than 2000 headings leadings under which matter may be filed and The File is elastic and admits of infinite ex- by the simple addition of containers, along any bjects, without disturbing the order or plan.

ive inspiration that automatically creates Plot from every phenomenon of Life.

e and Collector eliminates all bungling, untidy azard "schemes" of gathering and keeping fragmentary Data.

save hours of time and days of wasted effort.

le and Collector is a splendid adjunct to the equipment of the Editor, the Clergyman, the the Librarian, the Statistician, the Literary he Secretary, the Settlement Worker, the Col- Bookseller, the Author, etc., etc.

THE PHILLIPS AUTOMATIC
PLOT FILE AND COLLECTOR
together with
THE UNIVERSAL PLOT CATALOG

It is necessary to possess the above Book in illigently to use the Plot File and Catalog.)

By HENRY ALBERT PHILLIPS

and the File sent, together, prepaid, $8.00. already possessing The Plot Catalog, the Plot be sent alone for $7.00)

THE WRITER'S MONTHLY
Springfield, Mass.

---

iting the Popular Song

E. M. WICKES

s the only full and practical book on the of writing the popular present-day ver written. The author writes miliar style, illuminating and readable als with all the steps in con- n so clearly that no one can fail to him. In all, there are twenty-six chap- d a valuable appendix of reference covering every possible detail, from to markets. "The book is a clear and l treatment of how to write the song by one who knows from personal ce."—*Atlanta Constitution. Cloth, uniform with THE WRITER'S LI- '. 194 pages. Postpaid $1.50.*

The Writer's Monthly
Springfield, Mass.

Individual Manuscript Envelopes

Strong oblong brown kraft envelopes, well gummed, that will carry your manuscripts in good condition—

Of the right size to contain folded manuscripts written on 8½ x 11 paper —the outside envelope not too big and the inside envelope not too snug—

50 coming-back envelopes (size 4⅛ x 9½) printed neatly with your name and address (three lines only) and 50 going-out envelopes (size 4½ x 10⅜) printed with your name and address as a corner card, $2.50 postpaid.

Brown kraft envelopes to send manuscripts flat, especially made for this purpose—

The outside envelope plenty big enough to send sizeable manuscripts, and the inside envelope to hold them comfortably—

25 of each size, (10 x 13, and 9½ x 12) printed with name and address (three lines only) $3.00 postpaid.

The Writer's Monthly

Springfield, Mass.

preferred are Western, Sport, adventure, detective, mystery and pure romance. The latter element must be present in each story. Material reported on in four weeks, and payment on acceptance, at 2c a word.

Forbes Magazine, 120 Fifth Ave., New York. Twice a month, 25c; $5.00. Editor, B. C. Forbes. A business, financial and inspirational magazine, covering the range of business topics. Uses no fiction. Articles up to 3000 words on business and finance and illustrated character sketches about prominent business men. Stories should be written in simple, easily understood language. Material reported on within a week and payment made on publication.

Foreign Affairs, 25 W. 43rd St., New York. Quarterly, $1.25; $5.00. Editor, Hamilton Fish Armstrong. Uses authoritative articles about world politics by informed statesmen, economists and financiers. Pays on publication at $50 and upward an article.

Frontier Stories, Garden City, L. I., N. Y. Monthly, 25c; $3.00. Editor, H. E. Maule. Fiction characterized by strong plot and action, an outdoor setting, masculine appeal, a frontier flavor. Stories of the American frontiers from Colonial days to the present; stories of the present-day white man's frontiers the world over, i. e., China, Africa, South Seas, etc. Short-stories always welcome. Use also novelettes and novels, the latter not over 50,000 words. Do not want sex, crook, sport, city, domestic life, or detective stories, love stories or stories in which the love theme or women characters predominate. Use some verse and also fillers. Pay on acceptance within two weeks at 1½c and upward a word.

People's Home Journal, 80 Lafayette St., New York. Monthly, 10c; 50c; three years for $1.00. Mng. and Fiction Editor, Mary B. Charlton. Short-stories from 3500 to 5000 words—prefer love, action, mystery, with plot interest. Novelettes of 30,000 words, and serials of 60,000 words, dealing with middle-size towns and social life. Special articles up to 3500 words, capably treated by authorities in the general women's, home and child interest field. Household discoveries, $1.00 paid for each short approved item. Payment on acceptance.

People's Popular Monthly, 801 Second St., Des Moines, Iowa. Monthly, 5c; 25c. Fiction Editor, Ruth Elaine Wilson. The Homecraft Magazine. An illustrated popular magazine for the home and family. Use stories of 3000 to 4000 words, of humor, adventure, love and everyday characters who fulfill their destinies and make the most of their opportunities. One serial is kept running. Articles up to 2000 words, featuring community, social and civic enterprise in the middle West; also articles featuring household arts, and, rarely, poems. Manuscripts reported on promptly and payment made on publication within four weeks, at 1c a word, upward.

Pictorial Review, 222 W. 39th St., New York. Monthly, 10c; $1.00. Editor, Arthur T. Vance. Feature articles on significant women's topics, achievements of women, current discussable subjects, and human-interest features, not over 3000 words. Photographs. Short-stories, 3000 to 8000 words, notable for vividness —"big" stories, "big" names. Special call for short-stories under 5000 words. Four or five serials a year, about 80,000 words each. Household matter. Short lyrical verse. Pay on acceptance at 5c a word up.

Farm and Ranch, 3306 Main St., Dallas, Texas. Weekly, 5c; $1.00. Editor, Frank Briggs. Practical articles are supplied by staff field men, and by experts in southwest farming and cattle-raising. Short household matter is used for the home department. Second-rights serials. Photographs. Pays on acceptance at 1c a word.

Farmer and Stockman, 303 Westover Bldg., Kansas City, Mo. Monthly, 10c; $1.00. Editor, John C. Halderman. Uses

The Art of Versification

By J. Berg Esenwein and Mary Eleanor Roberts

Practical handbook of the structure of together with chapters on the origin, and forms of poetry.

CHAPTER HEADS

The Nature of Poetry. II. The Origin rogress of Poetry. III. The Language etry. IV. The Analysis of Verse. V. oot. VI. Rhythm. VII. Rhyme. VIII. ance and Alliteration. IX. Onomato- Sound and Movement. X. Tone- XI. Meters and the Stanza. XII. Ir- rities. XIII. Epic Poetry. XIV. Blank XV. Dramatic Poetry. XVI. The Ode. The Ballad. XVIII. The Lyric. XIX. Sonnet. XX. Imitations of Classical . XXI. French Forms. XXII. Song g. XXIII. Light Verse. XXIV. Vers

t, 12 mo, uniform with THE WRITER'S RY. 319 pages. Postpaid, $1.75.

The Writer's Monthly
Springfield, Mass.

The Art of Public Speaking

. Berg Esenwein and Dale Carnagey

inspirational working handbook ruction for all who would become it public speakers. The only book ughs at rules and puts the speak- mpletely in possession of his own es.

e most comprehensive treatise ublic speaking with which we acquainted."

—Boston Transcript.

e mystery of the technique of finished orator is analyzed in a way as to give hope to even most blundering beginner."

—Review of Reviews.

12 mo, uniform with THE WRITER'S *512 pp. Postpaid $2.15.*

for complete book catalogue.

The Writer's Monthly
Springfield, Mass.

Descriptive Writing

CULTIVATING THE INSTINCT

A half-dozen words will so vividly hit off the appearance or mannerisms of a person your reader has never seen that even in Quito or Surubaya he would recognize his man. That is description.

A passage will present so clear an outline that from it your reader can draw a map or diagram of the view or building it concerns. That is description.

In ten pages—or one—you can make your reader see the streets of a city swept with riot and murder, hear the overwhelming chaos of uproar of a barrage, feel the pathetic terror of the doe overtaken by the huntsman. That is description.

The impulse to describe, and to want things described, is so natural as to seem instinctive. A seasoning of descriptive effect enhances the interest of almost any kind of writing.

Certain reading-preferences as concerns types of writing too elementarily descriptive have shifted—we require more purpose and significance in descriptive articles than would have satisfied readers fifty years ago. From technical or scientific explanation to the magazine article and short-story, descriptive skill is as indispensable today as it was when Homer told of the famed shield and Dante pictured the regions of the dead.

If you are not as familiar as you would like to be with the effective means of description, take three minutes out now to ask about our fifteen lessons expressly designed to explain its what and how. Please address Graphic, THE HOME CORRESPONDENCE SCHOOL, Springfield, Mass.

short, pithy items, and articles of stock interest and practical value.

Farmers' Elevator Guide, 309 S. LaSalle St., Chicago, Ill. Monthly, 10c; $1.00. Editor, Franklin S. Betz. Prints articles from 500 to 1000 words on marketing farm produce co-operatively. Payment on publication.

Farmer's Guide, Huntington, Ind. Weekly, 5c; $1.00. Editor, T. L. Wheeler. Articles about practical agriculture, preferably those of the "How to Do It" type, from 500 to 800 words. Photographs of interest to farm folks are acceptable. Payment on the first of the month following publication.

Field Illustrated, 70 Fifth Ave., New York. Monthly, 35c; $3.00. Editor, Robert V. Hoffman. Use articles pertaining to agriculture in some phase of management of country estates. Must deal with some practical subject and yet not be commonplace. Personality stories if they cover some one who has attained unusual success in some line of agriculture are acceptable. Photographs to illustrate articles wanted. Payment on publication, at rate of 1c a word.

Christian Youth, 327 N. 13th St., Philadelphia, Penna. Weekly; 75c. Editor, Charles G. Trumbull. Stories of 2000 to 2200 words, of a decidedly Christian character. Occasionally stories of a wholesome general uplift nature will be accepted. Brief articles of not over 800 to 1000 words on nature subjects, handcraft, and the like, of general interest to boys and girls in the early teen ages also desired. Original crossword puzzles, acrostics, anagrams, charades, and the like, if sent exclusively to Christian Youth, and if made chiefly of words found in the Bible, are desired. Photographs of high grade, illustrating articles, and individual pictures illustrating Bible Lands in the current International Uniform Sunday-School Lessons will be considered. Material reported on in thirty days, and payment made on acceptance, at the rate of $15 minimum for 2000 to 2200 words.

Classmate, 420 Plum St., Cincinnati Ohio. Weekly, 5c; $1.00. Mng. Editor Alfred D. Moore. A Methodist paper for young people of late teens and early twenties. Stories complete in one issue averaging from 2500 to 3500 words each serials may be as long as ten chapters shorter serials used occasionally. Stories should deal with experience and interest common and natural in wholesome young people of our day; uplifting and inspiring without any "goody goody" element Mild romantic love interest occasionally Articles of cultural, vocational, or social interest not to run over 2500 words illustrated. Payment on acceptance at ¾c a word or more.

Every Child's Magazine, 416 Arthur Bldg., Omaha, Nebr.. Monthly, 20c $1.50. Editor, Grace Sorenson. For boys and girls between eight and fifteen years of age. Needs only a few stories for boys each year, but these must be of a very high literary quality. Stories of adventure are desired, but must contain no suggstion of cruelty, such as hunting trapping, etc. Payment on publication.

Everygirl's Magazine, 41 Union Square, New York. Monthly, 10c; $1.00 Editors, C. Frances Loomis; Josephine Vollmer. Official organ of the Camp Fire Girls. Stories not longer than 2500 words; novelettes of interest to girls 16 to 18 years old; designs and directions for craft work. Payment on acceptance at 1/3c to ½c a word.

Forward, Witherspoon Bldg., Philadelphia, Penna. Weekly; $1.00. Editor John T. Faris. Exceptional stories wholesome in tone, 2500 to 3000 words for young people of 16 and up; serials with five to eight chapters, of 2500 to 3000 words each; articles accompanied by photographs. Manuscripts received before the 15th of the month reported on at end of month; payment, 15th of month following, at rate of ½c a word.

The Boston Line, 1010 Commonwealth Ave., Boston, Mass. Will purchase verse

Technique of Play Writing

FULL WORKING GUIDE

By Charlton Andrews

of "The Drama Today," "His Majesty the Fool," etc.

lineteen chapters and five appen- this book bring out *every point writing and play marketing.*

RD BURTON says: "The au- ows whereof he speaks. I know ook within its compass and on which is so helpful and sound."

TT H. CLARK says: "From a l point of view, it must surely ie most useful of all the books of "

authorities agree that this is on the subject.

, 12mo, gold lettering, gilt uniform with THE WRIT- LIBRARY. 285 pages. Post- $1.75.

The Writer's Monthly
Springfield, Mass.

are clever at writing little skits, s, character sketches

iting *for* Vaudeville

By Brett Page

big book of 651 pages gives ex- directions how to write the Mono- Two-Act Playlet, Musical Come- Stage Song, etc.

great acts are given complete as e.

he only book on the subject!

$3.15

ae Correspondence School ld, Mass.

se $3.15 for

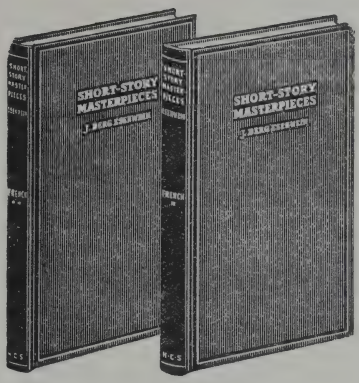
RITING FOR VAUDEVILLE

Short-Story Masterpieces

French and Russian

edited by

J. Berg Esenwein



To all who are interested in the short-story — that most popular literary form — we offer four charming volumes of French and Russian Masterpieces, with translations and illuminating biographical and interpretative essays and comprehensive general introductions — all by Dr. J. Berg Esenwein. These volumes will be followed by the short-story masterpieces of the Italian, German, British, American, and other literatures.

Probably no American critic has made a more careful study of the world's best short-stories or is better acquainted with fictional literature in general. In these little volumes we find him at his best. His introductions are marvels of compression and insight. Two distinctive features of these interpretative essays are the editor's clear discussions of the various types of short-story, and a series of story plots by the several authors. The short-story selections are typical of the best work of the great writers treated. They have been done into English in a manner which has caused them to lose none of their original charm.

CONTENTS

VOLUME I. FRENCH

General Introduction: The French Short-Story.
Essays: Francois Coppee and His work; Guy de Maupassant, Realist; Alphonse Daudet, Man and Artist. Prosper Merimee, Impersonal Analyst; Pierre Loti, Colorist.
Stories: The Substitute; Moonlight; The Pope's Mule; The Taking of the Redoubt; The Marriage to the Sea.

VOLUME II. FRENCH

Essays: The Many-Sided Balzac; Ludovic Halevy, Parisian; Andre Theuriet, Humanist; Theophile Gautier, Lover of Beauty; Anatole France, Former Man and New.
Stories: An Episode under the Terror. The Insurgent; La Bretonne; The Mummy's Foot; Juggler to Our Lady.

VOLUME III. RUSSIAN

General Introduction: The Russian Short-Story.
Essays: Pushkin and the New Era; Gogol, the First Russian Realist; Turgenev the Emancipator; Tolstoi, Artist and Preacher.
Stories: The Snow-Storm; The Cloak; The District Doctor; A Long Exile.

VOLUME IV. RUSSIAN

Essays: Dostoevski, Apostle to the Lowly; Korolenko, the Exile. Garshin, the Melancholiac; Chekhov, Recorder of Lost Illusions; Andreev, Apostle of the Terrible Gorki, the Bitter.
Stories: The Tree and the Wedding; The Old Bell-Ringer; Four Days; In Exile; Silence; Comrades.

Dainty volumes suitable for gifts; bound in blue cloth with gilt tops.
French Short-Story Masterpieces, two volumes, postpaid, $2.00.
Russian Short-Story Masterpieces, two volumes, postpaid, $2.00.

The Writer's Monthly
Springfield, Mass.

and sentiments suitable for Greeting Cards.

The Antiquarian, 461 Eighth Ave., New York. Monthly, 35c; 3.00. Editor, Charles Messer Stow. Use articles from 2000 to 2600 words, strictly limited to antiques. Writers must know their subjects and write for those who also have specialized knowledge. Photographs used. Payment on publication at $25 to $35 for article and photographs.

Auction Bridge Magazine, 19 West 44th St., New York. Monthly, 35c; $3.00. Editors, Milton C. Work and Wilbur C. Whitehead. Uses any length of high grade fiction or semi-fiction based entirely on the game of Bridge. Photographs used. Material reported on within one week, and payment made on publication, except in special cases. Rate of payment is dependent on merit.

Baseball Magazine, 70 Fifth Ave., New York. Monthly, 20c; $2.00. Editor, F. C. Lane. Use no fiction, but can use a limited amount of baseball material; general articles on the game and occasional bits of verse. Rates are from ½c to 1½c a word, varying with the nature of the material used, and payment is made on publication.

Dog World, 1922 Lake St., Chicago, Ill. Monthly, 20c; $2.00. Editor, Will Judy. Draws its patronage from those who breed, raise and exhibit dogs of pedigree. Practical and technical information regarding breeding, care of dogs, kenneling only from those who have expert knowledge of dogs. Uses photographs extensively but is not in the market for them. Payment on acceptance.

The Fairway, 127 Montgomery St., San Francisco, Calif. Monthly; $4.00. Editor, Albert Clark. An illustrated review of all-year golf and other sports. Contributions invited; original photographs especially desired. Payment on publication..

Field and Stream, 578 Madison Ave., New York. Monthly, 25c; 2.50. Editor, Ray Holland. Illustrated. Outdoor stories of shooting, fishing and camping, of about 3500 words, illustrated with good photographs of human interest. Payment on acceptance at 1c a word.

The Playgoer, 134 N. LaSalle St. Chicago, Ill. Emery Brugh, Publisher. Free theatre distribution. Tabloid stories, 250 to 1000 words; amusing short essays and features; and clever verse. Payment on publication, at ½c to 1c a word for prose.

The Salesman's Journal, 343 W. 26th St., New York. Monthly, 20c; $2.00. Editor, C. M. Wieland. Articles within 2000 words, pertaining to specialty salesmen. Photographs illustrating articles used. Payment on acceptance.

Sales Tales, Mt. Morris, Ill. Monthly 10c; $1.00. Editor, Sam Spalding. Devoted especially to selling direct to the user or consumer through sales persons on commission. Pictorial features playing up the odd, or unusual, or picturesque aspects of selling. Uses interesting photographs and very brief material to accompany them, especially for legend purposes, giving unusual glimpses along selling lines. Photographs of peddlers, concessionaries at circuses, fairs, etc., bartering with natives, scenes at open-air markets or in front of Oriental booths, and the like, will be considered with interest. Pays ¾c to 1c a word for prose; jokes and sales anecdotes, 50c to $1.00 each.

The Stratford Magazine, 289 Congress St., Boston. Monthly, 15c; $1.00. Editor Henry T. Schnittkind. Publish poetry, short-stories of 3000 words, and short articles of general interest. For poetry a prize is awarded every four months. For prose payment is made at 1c a word and up. Payment on publication.

Children's Leader, 1701 Chestnut St. Philadelphia, Penna. Monthly, 10c; $1.00. Articles on child study and methods of religious education in the elementary division. Payment on acceptance at about $5.00 per 1000 words.

why, what, and how of the editorial

Editorials and Editorial Writing

By Robert Wilson Neal, A.M.

Foreword by Henry J. Haskell, The Kansas City Star

Twelve chapters on the purpose, structure and management of the types of editorial; many analyzed examples; a large supplementary collection of repre- ive articles from varied sources, includ- ritish. Assignments for students, includ- udy of contents, typography, and make- Reproductions of editorial pages. A r on qualification and preparation for rofession. A division quoting ideals, ns and practical suggestions from editors iblishers.

arge 8vo., gold lettering, 400pp., $3 postpaid

The Writer's Monthly
Springfield, Mass.

simple book on the fundamentals

e Working Principles of Grammar

By George F. Genung

ably not one person in ten knows his nguage sufficiently to write well or talk ly. Grammar is regarded as a dead —of no particular value except to a teacher.

Genung has written "The Working les of Grammar" as a simple exposi- or the everyday man or woman ealizes that deficiencies in primary dge always cause failure. It is an un- dable book, arranged for consultation moments if need be, or for consistent and self-study.

ound in blue cloth, gold lettering. 281 pages. Postpaid $1.75

The Writer's Monthly
Springfield, Mass.

Writing Good English

By J. Berg Esenwein

Everything that a writer should have in the way of practical language guidance.

"Writing Good English" is a book of commonsense instruction for writers, for desk use or for study. "Writing Good English" sets forth the everlasting principles of the English tongue in a logical order of ideas, thoughts and final expression.

"Writing Good English" uses the "how" method—how to develop vocabulary, how to enrich your words and phrases, how to attain variety in expression, how perplexing points of punctuation, paragraphing, etc., may be mastered.

$2.00

The Home Correspondence School,
Springfield, Mass.

Please send me "Writing Good English," for which I enclose $2.00.

Signed .....

Address .....

.....

3-29

Please mention The Writer's Monthly when writing advertisers

Answers to Inquiries

F. S., Grayson, Ga.—(1) In the preparation of the manuscript of a book, the first typed sheet may be in the nature of a title page, if desired. This is not entirely necessary, however. In any case, a blank sheet should be used in order to protect the sheets that follow, and particularly the first page. On this otherwise blank sheet, the title of the book, the author's name and address may appear, if desired. (2) Printed books differ widely in size. Ordinarily, a typewritten sheet 8½x11 will contain 300 to 325 words, whereas in the ordinary page of a book of fiction, particularly one that is "bulked", there are about 150 words. Of course, this estimate is approximate. Some books are more "solid" than others, and so are some typewritten manuscripts. Always compute the number of words in your manuscript carefully, and give the number of words at the top of your manuscript for the convenience of the editor. (3) Unless there is some agreement to the contrary, publishers almost invariably submit proofs of books to their authors for their correction. Alterations, however, are at the author's expense, and these should be reduced to a minimum. (4) No time can be stated covering the period of time required by a publisher to consider a book manuscript. If such a manuscript obviously does not fit the publisher's needs, he usually returns it promptly. If, on the other hand, it is a manuscript that the publisher may want to consider more carefully, he will usually place it in the hands of several outside critics as well as his own readers, and that takes time.

C. H. G., Baltimore—Anything that will make the work of an editor easier in reading a manuscript is worth regarding by the writer. For that reason, it is distinctly better to have your typewriter equipped with pica instead of elite type. For the same reason it is better to type your manuscripts in double space, and manuscripts so typed have the added advantage of making editorial notes and emendations more practicable.

B. T., San Francisco—Materials lifted in sections from magazines for the purpose of grouping them in a sort of book may be bound in various ways, and the one that the owner chooses will be selected according to his purse.

The first and best method, of course, is that of binding, and this may be done either by thread-stitching or wire-stitching. Though not all bookbinders have wire-stitching machines, this is by all means the cheaper of the two processes. The owner may then glue on an ordinary heavy paper cover or he may have the bookbinder do this for him at rather slight expense. A simpler way and a cheaper way is to "joggle" the sheets until they are even, hold them firmly in place and trim the edges with a scissors. While the sheets are still held firmly, pierce the binding edges of the sheets at least eight times (using a wire nail filed to a point, or with an awl), as near to the edge as it is practicable without running the risk of tearing. Then with a darning needle and heavy linen thread sew back and forward through the holes twice and tie the strings.

25c
the copy

A JOURNAL FOR ALL WHO WRITE

$3.00
the year

The Writer's Monthly

JOURNALISM LIBRARY
Not to be taken from this room

APRIL, 1919

High Voltage Westerns

Holding the Suspense

War-Experience Markets

Creating Atmosphere

System-Helps for the Writer

A Few Words from Australia

Departments *Markets* *Contests*

The Home Correspondence School
Springfield, Mass.

The Writer's Monthly

A Journal for All Who Write

Vol. XXXIII **April, 1929** **No. 4**

High Voltage Westerns—Mildred W. Baker 291

Holding the Suspense—Epes W. Sargent 296

Creating Atmosphere—Charles Marcus Horton 300

A Market for War Experience Articles—W. L. Roper 303

The Art of Writing Confessions and True Stories—II—Leon Blumenfeld 306

The Free Lance and the Editor—Morris A. Hall 314

System-Helps for the Busy Writer—Pearl Holloway 320

A Few Words from Australia—F. Zirkler 322

From the Brown Owl's Oak 326

The Best Things from Printland 332

The Editor Has a Notion 342

Experience Meeting 346

When the Writer Reads 352

Editorial 354

H. C. S. Folks 356

Smile Corner 358

Where to Sell 360

Answers to Inquiries 382

Published monthly by THE HOME CORRESPONDENCE SCHOOL, Myrick Building, Springfield, Mass.

Edited by J. BERG ESENWEIN

Copyright, 1929, by The Home Correspondence School. ALL RIGHTS RESERVED.

Entered at Springfield, Massachusetts, Post Office as Second Class Mail Matter

PRICE 25 CENTS A COPY : : : : $3.00 A YEAR

CANADA, $3.25; FOREIGN, $3.50

April, 1929 Volume XXXIII, No. 4

The Writer's Monthly

High Voltage Westerns

Mildred W. Baker

An Interview with Eugene Cunningham Whose Long and Short Stories of the West are in Wide Demand

IF LIVING in the environment about which one writes has its effect upon the finished work, then surely Eugene Cunningham's stories should pulsate with all the mystery of the desert—all the romance of the old West. His little gray stuccoed Texas cabin—the Scriptorium, he calls it—standing on a hillside overlooking all the Rio Grande, and just at his right hand the stark majesty of the Franklin Mountains, has within its four Spanishy walls Winchesters and long-barrelled pistols, lariats and Indian war-club heads, Central American battle flags, shelves full of old books, story illustrations and pictures of famous authors, and gunmen and outlaws even more famous—trappings of the old West and the new, of the Banana Republic and the sea. For in all these fields the sought-after author is at home, and of them all he has written in his books, novelettes and short stories.

There's the flicker of a cheerful fire upon the Scriptorium hearth, and the gray stone chimney-breast might almost have been transported bodily from some frontier cabin of olden times, but the trimly efficient, office-like arrangement of the room is modern to the last degree. An entirely adequate filing system, an electrical typewriter, a mahogany desk and chair which might suitably belong in the office of a business executive, all point to the high-powered efficiency which makes it possible for this writer of Western and Action stories to turn out sixty thousand words a month—or more, when he is pressed.

"How does one produce Western fiction in large volume?" I asked.

"Well," modestly—I haven't told you that Eugene Cunningham is a slight, fair, quiet chap who converses in a low tone, and almost NEVER rends the atmosphere with cowboy whoops!—"that ques-

tion is one which needs a double-barrelled answer. All these odds and ends you see about me are so much a part of my life that I want them around me as I work. But I also require order; I don't see how a 'volume fictionist' can turn out his work unless things are efficiently handled—and where he can put his hands on whatever he wants without searching through a mass of stuff.

"The rest of the answer"—he hesitated—"well, it sounds a little self-satisfied, but I think the rest of the answer is 'industry'. I don't like to pin myself down to a desk any more than any other writer does; but if I have set myself a certain minimum amount of work to do in a month—say sixty thousand words—there's no way to get them written but to sit down and write them." He smiled whimsically.

The conscientious interviewer, anxious to get every possible idea from a successful craftsman, fidgeted with her pencil, then:

"Do you have a definite idea of your story before starting it—er—that is, well, how do you start a story?" she blurted.

"I think the best way to answer that would be to give you a concrete example. Take 'Buckaroo', a serial beginning in the Lariat Story Magazine for January. Its real inception came in a letter from Fiction House, asking if I felt like doing a serial—right away—to commence in the same number that contained Part Five of my 'Mesquite Raiders'.

"Let me say here that your professional writer is always story-minded. Always he is suffering from his brainstorm, noting characteristics and bits of 'business' which would make a story or some part of a story.

"When I received this letter from Fiction House, I at once decided that here was the time and place to do that 'McNelly-Jim Hall-Texas Ranger' novel. You see, it was one of the brainstorms filed away in my subconscious.

"They asked for an installment to show the 'feel' of the story, and for an action synopsis of the remaining four parts." Remember, Mr. Cunningham had done five or six serials for this one publishing house, and they knew that unless he had slumped, the story would be of a certain acceptable quality. Part One would settle that, and show also that in its fundamentals there was no editorial tabu broken in the new story. "Now I detest synopses. They amount to writing the story twice; and then too, when I get into the story, sometimes I don't follow the synopsis after I've made it!

"Starting as I did, with the tale of McNelly's famous Rangers and of Jim Hall's 'Red Ride' along the border to gather in desperate outlaws, it was easy to make a map of the country my plot would cover. For a long yarn, these maps are necessities to me. In the beginning they are rather barren of details. Villages and ranches and creeks and railroad spurs and shipping corrals—these are set in according to plot needs as I go along.

"Next—the cast of characters.

Naturally, one begins with the hero. The exigencies of the plot demand of him certain characteristics with which I endow him. Then, out of all the real men I have known over the cow country I select a type which 'physiognomically' suits the inner man—the sort who would make action; the daredevil type that readers of 'Westerns' like. And a type likeable—with punch. Somehow, into this *hombre principal*, as I consider him, there comes the quiver of life. He gets up off the modeling table, as it were; he was nothing but a shape of clay, now he is a real man. For a time he is going to be closer to me and better known than most of the men who give me *buenas dias* on El Paso streets.

"Next the lady. For this is an Action yarn that will bear some woman-interest. You see, I am governed here by the body of subconscious knowledge of which I spoke a while ago. I know if a woman can be permitted on the premises, and how long she can stay and how she must comport herself! It seems to me that she would naturally furnish most effective contrast for a Ranger sent to settle lawlessness in this country if she is the daughter of a big cowman mixed up in the lawless habits of the land. I hardly know how she takes shape, but there she is, a vivid, black-eyed, black-haired girl, domineering of habit—her father is 'king' of that range, you see—and as untamed as any colt on the plains.

"But the initial situation I am plotting is too big a job for one man—even one Ranger. So, in come a couple more Rangers, cut from the same bolt as the 'lead' character—at least from the same general material. But each is an individual. Here is an important mechanical point—these men have each of them their marked mannerisms and they can be identified by speech in the darkness. There is never confusion in the reader's mind as to whether Shorty or Buck is the speaker."

Mr. Cunningham doesn't stress here that the hero must be just a little more of a superman than his assistants, but of course that is understood; and later on he did tell me that the hero must always shoot straighter and draw quicker than anyone else. It seems he would lose his hero job if he didn't!

"My villain? Well, he is obviously the mainspring of the villainous activities of the land. A dashing puncher-type, tiger-skin chaps, pearl-handled, silver-plated Colts, fifty-peso Stetson and handmade boots. Surrounded by the lawless element—its idol. Hand in glove with the girl's father, who is half-intimidated, half profit-seeking in this relationship. He is the girl's ideal also, and natural foil for the Ranger.

"This is enough to show that in my initial situation I have laid the groundwork for that sort of breathless contest between deadly-efficient villain and super-efficient hero to the very last minute of my story. Other characters will walk in and out and play their parts, nor will I have any conscious record of their coming.

"I have said that I detest synopses. To me they are things of the conscious mind. But writing, real writing, full of the happy-go-lucky spirit of the true Western; salty stories that catch up readers from their hum-drum modern lives and send them into thrilling and colorful experiences by way of the printed page—I do not believe anything if I do not believe that this sort of writing is of the *subconscious* mind. Given a bunch of characters and the locale over which they move, I am not troubled for the outcome. Past experience has proved that these folk will make their own story—make it in spite of me and my consciously-done outlines of action. Briefly, what was right at the time of plotting often becomes wrong at time of action. A man slated by plot to be killed will reform, or run away. I have had villains insist on turning minor hero!

"You have asked me about volume-production. Well, you merely take all the elements necessary in the writing of one good, colorful, live sort of yarn, and step-up your production-speed by ten or twenty, or whatever is desirable. Write rapidly—if you can write surely. Most of us who do volume-production do little revision. The ideal for this work is a speed and sureness of touch comparable to the surgeon's technique, as his hands move steadily through the steps of a major operation."

"Do you take any conscious steps toward building up a following—in the way of writing a series of stories, say?"

"Yes. I think one of the best things a writer of Action stories can do to build up a following, so that his readers will look forward to his next story, is to create a character and follow it through a series of adventures. I have two characters I like—Bar Nothin' Red, a big, efficient, cheerful Texas Ranger; and Bill Ware, a small, dark, taciturn Ranger detective. Both, judging from reader-reaction, have been very popular, and both are real Westerners. If you know your locale, know the topography of the country, the people who use it, the animals who frequent it, its oddities of all kinds, and then put a good, living, breathing character into it, the rest of the characters will just mechanically click into place, because if you do know your country you'll not get the styles of chaps, spurs, guns, saddles, bridles and bits mixed up, nor will you have a puncher native to a certain part of Texas talking a mixture of Montana, Wyoming, Utah, Rio Grande Border, North Texas and California dialects. Into a locale which one knows perfectly one puts characters who are intimates of the writer. And if the characters are intimates of the writer, there is no difficulty in putting them through their paces."

That 'Gene Cunningham is familiar with his west, and especially his southwest, is readily believed when one notes the number of Action magazines which carry his stories each month, and the volume he produces certainly would entitle him to talk about in-

dustry without even the suspicion of being self-satisfied.

"There has been so much said about knowing your subject. But isn't it an acknowledged fact that many Western story writers today have never in a real sense been in the West, and really know nothing of range life?"

Here 'Gene took time out for laughter. Evidently something had struck his funny bone. I waited to be told the joke.

"There are writers who undoubtedly assume more knowledge of the West and its customs than they really have, at least", he finally said. "Not very long ago an editor in one of the cowboy magazine offices read a manuscript, and when he finished it he turned to another editor in the room and said: 'This guy Jones is getting rougher every day. In this story he has a bad man bursting out of a saloon, leaping into his saddle, and lashing his horse madly with his sweetheart!' The author, cursed by a little knowledge of the Spanish language, and probably feeling that a nice two-bit Spanish word would sound impressive, had had his bad man lash the horse with a *querida* instead of a *quirta!* Now even in the 'pulp paper' magazines one doesn't beat up a horse with a girl!"

I didn't blame 'Gene for laughing. And down here in the Southwest, where ninety per cent of the population have at least a working knowledge of Spanish, the absurdity of such a mistake would loom largely and quickly in every reader's mind.

"This type of writer has a rough and thorny road in such offices as Fiction House", the author went on. "Up there ex-riders like Carson W. Mowre and Jack Byrne light on such errors with cowboy yells. I also recall that Douglas Branch, 'riding' a certain type of cowboy magazine pretty sarcastically, complimented Frontier Stories, which under the command of A. H. Bittner he said was noteworthy in presenting a true picture of Western panorama."

It seemed to me that this writer of Action stories was getting fidgety, and not wishing to take a leading part in an Action story depicting a well-intentioned interviewer being thrown out by the neck, I rose to depart, voicing a final question as I gathered up my various impedimenta.

"Don't you think perhaps the development of moving pictures has had its effect upon speeding up story telling?"

"Yes, I should think perhaps it has. It is so much easier for the average person to sit in a picture show and see a story acted out than to sit at home and struggle through a slowly-moving story. And if for no other reason than this, the opening paragraph of a story must have a strong appeal. If you don't catch them quick—with the first paragraph—there are the radio, the automobile, the picture shows, all ready at hand.

As a parting shot, Mr. Cunningham called from the doorway of his cabin: "You might add that if more writers would write, instead of telling their families and

friends what they are going to write 'tomorrow', we volume-fictionists would have a lot more competition!"

And blushing with shame, the interviewer hurried down the path —home to her typewriter—to write today what she might have put off until tomorrow, had it not been for that not entirely innocent broadside from the door of Eugene Cunningham's "Scriptorium."

Holding Suspense

Epes W. Sargent

This Vitally Important Element in all Dramatic Action is Helpfully Discussed by One Who Knows

THERE ARE two ways of acquiring technique, whether it be that of the short-story, the stage, or merely in the craft of pegging soles on shoes. One way is to learn what to do. The other is to learn what not to do. Often the latter is by far the more important.

For the short-story writer one of the best ways of learning what not to do is to study the motion picture screen. The picture—or at least the silent picture—is plot stripped of words. It skeletonizes the plot ingredients without the concealing mantle of word-technique, and you can study plot construction in all its nakedness.

This is not intended to be an advertisement for your local picture theatre, but merely points out that the proper study of plot is of plot as plot, and not plot plus style. If you are a real student, it will pay you to go to the trouble of isolating your plot from style in the stories you read, and find out why the plot, as such, is or is not good.

For my sins I have to see from five to eight pictures a week. That is too many for the writer. I merely mention this to establish the fact that I am speaking from experience. And the point I want to make is that the chief failure in plot construction is failure to keep up the suspense.

Of course you know that the story is going to end happily. Most stories have to. You don't worry so much about whether the hero is going to die or the heroine is going to lose the boy friend to the vamp. That angle of suspense is too cut-and-dried to be of much use. But you can at least avoid the extreme of the obvious.

Generally the loss of suspense may be traced to a too-careful establishment of fact. To illustrate, I saw "The Red Mark," a day or two ago. About a third of the way through an old woman offers to help a prisoner escape, on condition that he search for a man with a red line around his neck, explaining that this was a mark

on the son of the Governor, given into her charge.

At once I knew that the hero had that red mark. That was why he always wore a handkerchief around his neck. All that was left was the question of how the two men took the news. And that was not enough to hold interest for another four reels. The story was shot right there.

In another story, dealing with the underworld, the author has one of the "mob" praise up a girl who is being used, innocently enough, to give character to the party. The author goes to some pains to tell the spectator, repeatedly, that this member of the gang is just an "honest bootlegger" and not a thief. The supposed hero is painted in no favorable light. Any schoolboy can figure, before the play is half over, that the bootlegger is going to "go straight" and marry the heroine. He does.

It would be bad technique to wait until the last scene to spring the birthmark. It would be poor practise to reform the crook in the last fifty feet. But you don't have to be so blatantly obvious. Preparation for an event is essential to good construction, but it is not absolutely required that you stop right in the middle of the story to advertise your aim and intention.

And yet young authors are just as weak as the more experienced Hollywood scenarists. And it spoils a lot of good stories.

It's just as easy to fool your reader, or your spectator. It's a lot more workmanlike.

It is not necessary to shout the bootlegger's honesty. His partner might casually say to another of the gang, "Driscoll is too decent to make a good crook. Let's get someone else". That's enough of a certificate of character. Later on, the spectator will remember the remark and the situation is covered —the fact has been "planted." It may even be built up by other action, but don't blow a horn and wave a red flag each time. Make it natural.

It is precisely the same way with fiction. Don't be too elaborate in your establishment of facts. Try to make them appear to be part of an episode and not something dragged in. It works best when the establishment is purely casual.

In a recent magazine a trained nurse receives a package of poisoned candy. The hospital receives some anonymous letters, denouncing her. A detective is called. He learns that the candy is the sort the girl prefers—gumdrops of a certain kind. She pays forty cents a pound for them. He finds that the typewriter used has certain imperfections that also appear on a machine owned by her best girl-friend. The story is nearly done, and you're willing to bet that this supposed friend was in reality an enemy, when the detective accuses the nurse herself of being responsible for the sending of both candy and letters.

Instead of a long-winded explanation that would slow the story up, he merely remarks that only in one store is the candy sold for forty cents. All others ask

fifty. This one store is near the home of the girl's friend, so, since the friend had no reason for the act it was a plot to discredit the head nurse. In fact, in the middle of the story it looks as if the head nurse were guilty, but the typewriter discovery clears her. You assume it is the friend, but "you borrowed her typewriter" covers that.

An elaborate discussion as to price would have spoiled the suspense through warning the reader that the cost had an important bearing on the story. Instead, the price is brought out in a casual speech and stress is given the head-nurse angle, deliberately leading you off the track.

That is the real secret of story writing, or rather of writing interesting stories. It is a game between you and your readers. You dare them to guess how it is all coming out, and then try to befool them.

O. Henry was famous for his different endings but he had one set pattern. He kept the reversal for the finish, and in most of his stories you knew that whatever you guessed was most likely to be wrong. In a way, this robbed the suspense as surely as though you had exposed the plot in some early action. You knew that the O. Henry ending would be different. The thing to do is to cause the reader to think that he is on the right track, and then prove that he is wrong. And you can spoil your story just as easily by giving too much stress to the misleading incidents. You can put so much emphasis on certain facts that the reader will feel that you are trying to mislead him, and so you cease to deceive.

The trick is to steer the middle course and give no undue stress either to the facts you wish to hide or to the facts you wish to be accepted as vital, when they are not. That is about three quarters of the trick of good story telling—as distinct from good writing. And the average reader gets more entertainment from a well told story than a well written one. If your style also is good, so much the better, but style will not go far toward saving the obvious plot.

There is another angle to this. In "The Red Mark" just referred to, the old woman tells of the birthmark and her desire to locate the boy. You know then that the boy has the mark. But to make the thing worse, the old woman presently finds that the boy is the Governor's son. There is a struggle, his neckerchief becomes disarranged, and she utters a speech that clearly shows that she has seen the mark.

This is before the halfway mark is arrived at. The boy loves her niece. So does the Governor. He is Governor of a penal settlement and he has a peculiar fad for working the guillotine himself. In the course of time the boy kills the Governor's valet and is brought to the knife. The Governor, acting as executioner, bares the lad's neck and sees the mark. The old woman totters through the crowd and verifies his suspicions. It is his own son. Ta-ra-ra!

A dramatic moment?

Not so you could notice it. For the last half hour you have been wondering why the old woman did not tell the Governor of her discovery as soon as it has been made. Suspense has been killed, and only irritation has supplanted it.

Suppose that instead of that the Governor had come to tell the old woman that he wants to marry the niece. He intimates that she owes him something for having lost his son. There is nothing to suggest that the boy carries the mark. On the scaffold the Governor makes the discovery. The old dame verifies the fact. Since the lost son is now a matter of a mere casual remark, apparently put in to help over the marriage, it has not become significant, and the discovery that the boy is the son is more of a surprise, though the wiser ones probably will have it figured out, on general principles.

If you want to hold suspense, keep your exposition casual and you may be able to hold it. Don't advertise the fact that here is a clue, or you will lose interest too soon.

You don't have to go to the picture theatres to do your laboratory work. Skeletonize any story and you will get the same result. It is merely that the screen saves you the trouble of dissecting the word-flesh from the plot-skeleton. Whichever study you make, you will find that the best way to sustain suspense is to dissemble—and then dissemble your dissembling; if you get the idea.

Field-Glass vs. Microscope

Great art may lie in biography, and perhaps no modern newspaperman save Clinton W. Gilbert could be compared in this department with the late E. R. Thompson, editor of London Standard.

Mr. Thompson developed a large following for his essays under the pseudonym "E. T. Raymond." From 1919 to April 10, last, when his sudden death occurred, Mr. Thompson had carried in his newspapers a series of remarkable studies of celebrated men, his grasp of character amounting to genius.

With an easy, polished style and penetrating observation he could in a column tell almost any figure in the limelight more about the workings of his mind and soul than he himself knew. We are told that Mr. Thompson's work was often compared to that of a skilled surgeon operating in a clinic theatre. One of his peculiarities was to avoid the society of his victims, preferring to study them objectively and from a distance. Stinging epigram and characterization were his best weapons.—*Editor & Publisher.*

Creating Atmosphere

Charles Marcus Horton

Nothing is More Potent in Creating a Sense of Reality in Fiction Than is Atmosphere

IN MY twenty odd years of writing for editors I have learned a few things, and had to unlearn many. My experience probably parallels that of others who have essayed to write for a living. One thing stands out clearly to me. I began to write and had sold two stories before going to college, and after college training I sold nothing for so long that I thought I had better drop the work. I swung around in a wide circle and finally got back to where I had started before entering college—and then I began to sell again. What ailed me was that I knew too much about the style of other writers as a result of college study and had forgotten about what constituted my own individual style.

Atmosphere is of course essentially style. It may vary in a given writer and is dependent upon his mood at a given moment. This in turn may change with the nature of his breakfast or dinner and is a wholly undependable quality. Wherein a writer holds himself to a single style, having found that material written in this style or vein sells, is the object of this treatise.

Right now, for instance, the style of this article is different from the style which I adopt for fiction or, for that matter, any piece of writing I have ever done, to my knowledge. I will try to analyze the mood which the thought of this article, the idea of writing such an article at all, created in me. It came of a mixture of several impulses, not the least of which was a survey of the nature of my audience. Men and women out in the country were puzzling their brains over the subject of style, I thought. Because they were in the work at all proved them intelligent. Ergo, I must cast my thought in a personal, intimate, fairly high "key", without at all confounding them, if possible.

Style is "spirit". When approaching your typewriter to do a certain job you must visualize your audience for that particular piece of writing. You do this when approaching friends or when approached by friends—why not when approaching or being approached by audiences? I know I do. Jimmy Smith comes along the street and I must greet him. I know Jimmy Smith. He likes to

be "kidded" and I shape my mind into a "kidding" mood. On the other hand, Old Man Turner, appearing suddenly at my front door, is a dour chap who resents "kidding" more than most people. Thus I know I must greet him with a respectful and deferential manner which will not antagonize him. You see, I gauge my "audience" and shape my mind, and later my thoughts, to please it. Because each person is individual, the task requires a certain amount of actor-ability which it is presumed a writer—especially a writer of fiction who must deal in characters — possesses. Rightly, therefore, style is called "spirit".

It has been said that the stage lost a clever actor when Charles Dickens took up his pen to write. This is obviously the reverse in such writers as Stevenson, who get their effects by other means. Stevenson's characters are individual in a very different way from those of Dickens. Stevenson's characters stand out because of what? Sharp differentiation of speech? Of movement? Of dress? None of these. Through a subtle atmosphere created by Stevenson when he wrote. He had a boy in mind when he wrote "Treasure Island", an adult audience when he wrote his "Dr. Jekyl and Mr. Hyde", "The Master of Ballantre" —and the like. He changed his mood with his subject. He put on, in a manner of speaking, a different kind of cap, when approaching his subject. He became the subtle actor, the John Drew of writers, as against the broad, at times farcical, effects, following the mood, entered into by Dickens.

Western melodramas, the society yarn, the tale of the fireside, each requires its mood, because each has its broadly differing audience in the mass. You know what they are without my pointing them out. You who write fiction must first of all be actors. You will find that this is true of all major authors whose characters stand out one apart from the other. They are engaging personalities in their private rôles because of it. They are good mimics. They have a pleasing command of dialect, of mannerisms, can swiftly delineate characteristic appearances—are, in short, actors. Probably all would have made equally as big a success on the stage as between the covers of books or magazines. They "cast" their writings in a spirit to please their audience—meet the Jimmy Smiths and the Old Man Turners in their own moods.

Thus in approaching a piece of writing the author decides what effect he wishes to create in his audience and then resolutely holds to that mental attitude throughout the writing of the piece. Be it comedy? He will retain on his features, metaphorically speaking, a wholesome, broad grin. Be it tragedy? There will be pronounced gloom in his heart as he writes. Be it neither humor nor tragedy, but a "straight" bit of writing, then he will carry with him to his typewriter, and hold it within himself throughout the duration of the task, a tranquil, polite, "profes-

sional", dignified mental attitude—such as I have now within me over this job—meeting my audience on their own level either of interest or of desire.

And is not this difficult, provided always, of course, the author is possessed of the necessary "talent"—a requisite that is assumed to be his, else he would not be writing or attempting to write. Style is spirit—I cannot repeat this too often—and want to stress the fact that it need not be as individual as the copybooks on style point out. It is a variable, a changing, substance. Stevenson is beloved of the world of readers because he was an actor. He could put on and take off a "style" as he could and did his Inverness cloak. There is at least one student of Stevenson who states that the famous writer of child's tales was not, in person, liked by children. If this be true, it only strengthens my argument. Stevenson was a "stylist"; he had his many moods; he chose the one he must exercise when writing to attract his audience, the children—and while doing that particular job was "acting", he was not Stevenson, himself, in person. That he was capable of winning adult audiences as well as juvenile shows only that Stevenson, as with other great authors, was at heart, inherently, an actor. That he happened to be unpopular with the particular child or group indicated by this critic reveals only, furthermore, that at the moment Stevenson was in another "mood", or style, although—or maybe because—he was not writing.

Decide what effect you wish to create in your readers and then hold to that mental attitude throughout the duration of your sitting at the machine. When you get up in response to a call from downstairs for luncheon, cast off the particular mood, as you will, and as you who have studied this business realize that you do, and go downstairs in a mood or "style" which the past intimacy with those below tells you they expect in you and from you. That is as much of style as any treatise on the subject can reveal to you. Yet it is enough.

Art makes things which need to be distributed; business distributes things which have been made.—CLAYTON HAMILTON.

Nothing makes clear articulation more difficult than placing one's tongue in his cheek.—JAMES LAVER.

We should try to succeed by merit, not by favor. He who does well will always have patrons enough.—PLATO.

Market for War Experiences

W. L. Roper

Another New Field for the Pens of Those Who Are Able to Occupy it Discreetly

WITH THE World War but a fading memory, notwithstanding its bequest of empty sleeves and empty homes, the editors of national magazines have discovered that war stories are now popular—that the great days of 1917 and 1918, when the United States shared the struggle and the heart of the nation beat at fever heat, are rich in romance, that few settings provide better backgrounds for heroic action. Time has softened the wounds and healed the scars. Most people are no longer deeply pained at being reminded of the conflict; and, in fact, the general public, always hungry for daring adventure, turns to war stories with avidity.

This demand for war stories has opened up a new field, a literal gold mine, to thousands of struggling writers throughout the United States. For the national magazines that are now giving prominence to war stories and the new war story "pulp" magazines, which are devoted exclusively to them, are not the sole markets for your war material. Thousands of the larger newspapers throughout the United States and Canada offer an equally attractive market for true experience-articles about war heroes. And I am sure that you have some ex-service men in your neighborhood who would make excellent subjects for articles of this kind.

My own experience in developing this field of writing in Southern California proves, I believe, the universality of the idea's application. Although I conceived the idea of writing such a series of articles about local ex-service men less than a year ago, I have already written nearly fifty, and all of them have been published in The Los Angeles Times Sunday Magazine, The Glendale Press, and The Hollywood News. For some articles, which represented about two day's work, I received as high as $28.

Ralph Criswell, the editor of The Los Angeles Times Sunday Magazine, has informed me that I am the only writer who has brought him features of this type. Edgar Forest Wolfe, administrative editor of the MacFadden Publications, shows a like interest in this type of article. He recently wrote me: "Red-Blooded Stories, a new magazine that we contemplate publishing, will contain many war stories, both fiction and fact, and we are especially in need

of short 'fact' stories for use as fillers on uncompleted pages. True experiences would fit in finely here. Could you write me some of these and send them in for our consideration?"

The first requisite of a war-experience article to be saleable in the newspaper field is that it have local interest. That means that it should be about an ex-service man living in the city or county in which the newspaper is published. But the subject of your article must be a man of some really unusual war experience. Just the fact that he served in France does not qualify him as a fit subject. And your story must be so written as to portray vividly his unusual experiences. A good photograph of your hero in uniform, and also photographs of German dugouts or prisoners that he captured, will aid in making your story saleable.

Of course, to write the best possible war article you should be an ex-service man who has fought in the Argonne or at Chateau Thierry. My experience as a machine-gunner in Co. B, 130th M. G. Bn., 35th Div., has aided me greatly in writing stories of this kind. However, lack of such experience does not disqualify you, if you will listen closely, record faithfully, and then let the hero, or some other ex-service man, scan the manuscript for possible technical errors. Maps, atlases, and histories will prove useful in verifying names of places and dates of engagements, and in giving you the proper background.

Just as the first task that confronts the hunter, when he goes forth to bag his game, is to find the game, so the first problem that confronts you, as the would-be writer of war-experience articles, is to find your heroes. The best way to do this is to get in touch with the historians of the local posts of the American Legion and Disabled World War Veterans. Every Legion post has its own historian, and although many of them are inactive, they can usually give you tips regarding members of the post who have had outstanding experiences. Get the names of the most likely ones and call on them. You may have a little difficulty in getting them to talk at first, but with a few words of prompting most of them will tell you their most interesting experiences—how they won a Croix de Guerre, Distinguished Service Medal, or escaped from a burning airplane. By the way, air-experience stories are especially acceptable with many newspapers.

In writing articles of this nature, strive constantly to make them as vivid as possible. Use plenty of those words that stimulate the imagination by appealing to the senses. For instance, such words as "the plop plop of hobnails in the mud," "rat-a-tat-tat of a machine gun," "the crack of a bullet as it zipped past," and "inky darkness frequently split by bursting shells," are only a few of my own. You will think of many better ones.

You can add greatly to the interest of your articles by dramatizing your hero's experiences and

using your imagination. But by imagination in writing I do not mean "faking," "padding," or drawing from the realm of fairy tales. "Imagination," according to Edwin Wildman, the writer, "means the ability to interpret intelligently the meaning of things and fill in the lights of the picture. It means the ability to dramatize facts and incidents." That is something worth remembering. In writing a war story do not relate it as some event in the long-dead past, dramatize it as a living scene of the present. Make your readers see the thing and hear the zip of the machine gun bullets.

As in all article and story writing, the opening is especially important. It must compel interest immediately. In order to assure this quality, I have generally followed the established custom of beginning with some engaging incident.

For instance, I opened one of my articles in The Los Angeles Times Sunday Magazine as follows:

"The world's greatest battle, the Meuse-Argonne offensive, was on. Shells screamed overhead. Others exploded near at hand. Machine guns, like so many riveting machines, rattled continuously, and their bullets made sharp cracking noises as they zipped past. Sergeant Louis Von Iersel, of M Company, 9th Infantry, Second Division, and the remaining five men of his squad, hurled grenades ahead of them, then crawled from a protecting shell hole and ran forward. The mouth of a German dug-out stood exposed.

"Surrender! You're surrounded!" yelled Sergeant Von Iersel in German, poised above the dug-out entrance with a hand grenade ready to throw. He had expected to find five or six Germans. Out came eighty-five, five of them officers. As they filed out of the dark hole, blinking uncertainly and with uplifted hands, it seemed to the sergeant that the whole German army had been hiding in there. What if they discovered his deception about their being surrounded, and turned on him? But his honest face saved him and the Germans were sent to the rear under guard.

"That incident is only one of the many daring acts that have won for Sergeant Von Iersel of Los Angeles the title of being 'the most decorated man in the United States Army'."

I used a similar incident-opening in telling the story of Buron R. Fitts, former Lieutenant Governor of California, and now district attorney of Los Angeles county.

That reminds me: stories of prominent local men are always more easily saleable, if their experiences are truly interesting.

The Art of Writing Confessions and True Stories

Part II

Leon Blumenfeld

The Author Further Developes the Technique of this Increasingly Popular Type of Fiction

IN MY first article I discussed the Confessional story of early days and took up the ethical attitude of the author in considering its writing. Now we come down to the actual process of writing a Confession.

The first requisite, and one that is of the utmost importance, is the proper MENTAL ATTITUDE.

Obviously I do not mean by this that a writer must go into a trance, or seek communion with astral spirits, or wait tensely for inspiration to click a button in his brain, before putting his fingers to the typewriter keys, or pen to paper, if he still uses that antiquated method. The proper mental attitude is merely the earnest and honest intention of the writer to perform this particular task with all the skill, sympathy and concentration he can command. It is curious, too, how clearly a flippant and careless attitude is reflected in a story—which is wholly marred by that cynical mental posture.

It is essential, therefore, that the writer who begins a Confession should *not* say to himself, while rolling a sheet of paper into his typewriter:

"Well, I guess I'll dash off a silly potboiler, and draw an easy fifty-dollar check. The business is quite beneath me—but it's so simple that I can afford to swallow my pride. Here goes."

And with these words he sails into a re-hash of a story that has been used and abused, and against which the magazine staff readers have been cautiously warned. Such a story will return as fast as the relentless mill at the other end can turn it back.

No, the author's attitude must be an honest and earnest one. True, he is not preparing to write a masterpiece, or set the literary world a-flame. Neither must he console himself with the thought that his name will not be attached to the story, and that therefore he is safe from the critical jibes of friends and readers who know him.

The writer who earns his living by the practice of his craft should feel that everything he does is legitimately part of his work, and therefore deserving of a sincere and careful effort.

A true spirit of sincerity helps in another way. Rarely is a Confession humorous or satiric.

Nearly always it is sober and dramatic. In fact, its widespread appeal is due to its poignancy and the conflict of the emotions about which it is written. The Confession is designed primarily to stir the heart and awaken the sympathy, and should the reader find on the printed page a problem similar to one of first importance in his or her own life, the solution may supply the reader with the Open Sesame he has been frantically seeking.

Writing for such an audience demands imperatively, therefore, a serious and sober attitude.

The Confession Proper

1. Plot

The first question that naturally rises in the mind of the writer is, "What kind of plots shall I use?"

The range of plot-ideas in confessions is not as wide nor as boundless as those for the short-story. Those most frequently written and desired for this particular field concern themselves with the romantic relationship of the sexes, and the myriad entanglements that develop from such a source.

The plot germs, therefore, grow out of courtship, of love, of marriage, of divorce, with the triangle theme figuring prominently in most of them. In each instance, however, there must be the basic principal of the story, i. e., the element of struggle.

All struggle can be listed under three large heads:

Man versus man

("Man," is of course a term used to include both men and women.)

Man versus God

("God" is a term used to include all the higher, unknown and supernatural forces, sometimes known as Fate.)

Man versus himself

("Himself" is the term used to include the internal personality, the "inner voice", and the hereditary weaknesses inherent in him.)

In other words, the mere recital of the love of a man for a maid, or a maid for a man, does not constitute a Confession story. No matter how emotional the feelings of such a character may be, there is no interest for the general reader until there is a definite problem, a poignant struggle, and the conquest of a major obstacle. In such a recital there must at least be the struggle of two men for one girl, or the objections of "stern parents" to overcome, or the chasms of different stations in life to bridge, and other such obstacles as break the tooeven flow of a story and force it up to a climax.

The market for the tale of pure adventure is very limited in the Confessional magazines. In other words, the hunter of wild animals or the rover in distant countries who merely tells of having seen rare sights or experienced hairbreadth escapes cannot hope to sell such wares to this type of magazine.

One Confession that I sold sometime ago, called "The Serpent Worshippers", dealt with a weird cult in the tropical jungles of South America, whose members wor-

shipped the serpent. This story was based upon an actual adventure, recited to me by an explorer. I rendered it saleable, however, by introducing a love and jealousy element, and placing the confession in the lips of a woman who had just married an explorer and who was spending her honeymoon in that dangerous region.

Purely humorous Confessions are rarely used. In all my experience I have only sold one, and even that had an element of pathos lurking in it. Somehow, the Confession magazines are dedicated to the principal of helping readers solving *heart problems,* of stirring their emotions, rather than of amusing them or making them laugh.

Success stories—that is, tales of business conquests, such as are used in some of the American fiction magazines—are also not desirable, unless the commercial interest is secondary to the love struggle.

Readers of Confession magazines expect that the stories shall be all they purport to be—that is, literally confessions. They enjoy the thrill of reading avowals that are made only in strictest confidence, as testified to by the anonymity of all stories, and which are plucked from the anguish of a soul in turmoil. No doubt, the wide popularity and phenomenal growth of this class of publications is due in a large measure to just this fact. The readers believe they are sharing the sacred privileges of a father confessor in the privacy of his confessional. And, undoubtedly, this is true in many instances.

Now we reach a very important point, and one that should be borne in mind always by the writer of Confessions. Nearly all of the enthusiastic readers of Confessional magazines are young girls and women. True, there are many men readers, but they belong only to the casual subscribers or the curiosity seekers. Women, however, comprise the bulwark. Therefore, always must the feminine viewpoint be stressed.

Another equally important point is that women readers are naturally interested in the problems of their own sex, inasmuch as they may be similarly circumstanced and receive guidance and help from your confession-solution. Confessions by men occur less frequently, and even in these cases the man must follow the same course of suffering and penitence as the girl heroine, before he can attain the peace he seeks.

It is wisest that the writer concern himself primarily with the woman's problem, and even your burly six-footer of an author must train himself to write it with all the delicacy and heartbreak of a woman suffering. This training in getting the feminine viewpoint and the intricacies of woman psychology is an invaluable aid to the aspiring litterateur.

So, the problem and the plot should be of direct interest to women. This type of story naturally divides itself into two clearly defined groups:

1. Those stories that deal exclusively with a problem of

the young girl before marriage.

2. Those stories that are confined solely to married women and the relations growing out of matrimony.

It is a help, too, for the writer to have a mental vision of the large and varied types of readers who are going to buy the Confession magazine to which he submits his manuscript. The idea that only the poorest and most ignorant classes of readers buy these publications is entirely without foundation. In fact, a test was recently carried on in a Western college, and it was discovered that the favorite magazine of an overwhelming majority of the students was a publication which is a prominent member of the Confession family.

In the tremendous audience of readers which have been attracted to this type of story are found school teachers, stenographers, office workers, the better educated of factory girls, housewives, and many other women in similar categories.

So that when you begin to formulate your plot it is wise to visualize all these types. Most of them are in modest economic circumstances. Those of the women who are unmarried and work for their living are economically independent, yet in many cases contribute to the support of others. Their chief interests are naturally in men. They are home-loving, normal young girls who look forward to the day when they can marry and have a home and a family of their own. Their ideal of the man they hope to meet is commonly a very romantic one. Most of them think of men in terms of matinee idols—tall, dark (or blond), handsome, the soul of chivalry and honor, tender and impulsive in love, yet restrained by all of the gentler considerations. Some, however, prefer the homelier and simpler type of male heroes. And there are still others to whom even more important is the ambition for a career. But even in these cases there is a struggle between ambition and love, usually ending in the immemorial victory of the heart and the emotions over all other considerations. The correctness or incorrectness of their ideal conception of a given man often forms the story-basis.

There is a definite tendency among all the Confession magazines, at this moment, to favor plots drawn from everyday life.

Years ago, the girl who worked for her living was in a very menial capacity, and if she read at all she wanted to read about lords and ladies of high birth and wealth in aristocratic circles and of the goings-on in those far-removed realms.

But all that is changed now. The girl who earns her own living to-day is better dressed, better fed, and better educated. Now that she is adrift on the broad commercial seas and exposed to the hazards that beset the young girl "on her own," she wants to read about such problems as are familiar to her and which occur within the circle of her own daily contacts with life. She wants to read about the emo-

tional crisis that will probably arise in her own young life, or which, perhaps at the very moment of reading, she is facing.

Therefore the fanciful plot, laid in exotic surroundings, with imaginary characters not familiar to the average reader, is not recommended to the writer of Confessions.

Draw upon the everyday life of the everyday girl for your plots. Divide your woman-interest stories into those designed for (1) girls not yet married, (2) and women already wedded.

These are the spheres from which plots may be drawn for the first type of story: business, home, and romance, constituting her complete cycle of existence:

1. **Business:**
   (a) Stories with the locale set either in an office or in a factory. These stories revolve about relations with her employer, or her "boss", many of them developing from forced attentions showered upon the girl who does not desire them. Her problem becomes an acute one: How shall an honest and virtuous girl who must earn her own living or help support dependents at home resist the undesired attentions of an employer who has the power to discharge her at will? Many of your girl readers can match this problem with one from their own daily experience.
   (b) On the other hand, the relations may be of a romantic nature with the employer, tending to show how the loyalty and understanding of your heroine pulls the employer through a financial or emotional crisis, and results in a marriage with him.
   (c) A situation wherein the employer, rich and powerful, is very lonely, and not receiving any sympathy or affection from the wife in his own station in life. He falls in love with his secretary, who understands his loneliness and who reciprocates his affection and finds herself facing the problem of stealing another woman's husband, or surrendering herself to an illicit love affair, or giving up the man of her desire.

The variety of situations that can grow out of the office and factory locale is truly infinite. There can be any number of variations constructed on the foregoing plot germs. For example, any emotional complications between employer and employee, two fellow workers, a girl in one office and a man in a rival concern, rival admirers (in the same office) of one girl, and so on. In each of these, of course, the problem of the girl should be of prime importance, and must be treated poignantly and soberly.

2. **Home.**
   (a) The problem of the misunderstood girl, who has aspirations beyond the un-

derstanding or sympathy of her family. Usually, the complications arise when an outside man offers sympathy and a way out of her predicament. The man may be either the hero or the villain, depending on how honorable and unselfish his solution of her problem is.

(b) The girl who sacrifices herself for her parents or brothers or sisters. This usually involves a struggle between duty towards family and love for a man.

(c) The girl who is sensitive, and is the victim of cruelty at the hands of older members of her family who wish to sacrifice her to their own selfish ends.

(d) The girl who is starved for pleasure, clothes, and beauty in her meagre and sordid home surroundings. Your heroine should be tried in the fires of temptation, which is partly justified because it springs from a starvation imposed upon her by forces beyond her control, and not of her own making.

In nearly all of these situations the heroine is driven from home, either by members of the family, or by her own bitterness and quest, in a desperate effort to find outside the home some solution for her acute problem.

3. Romance.

(a) Where the young girl, yearning for romance, enters upon wild automobile, jazz and drink parties, against her better judgment, in an effort to win some man. Sometimes she does this because she is starved for pleasure.

(b) Girls who either out of deviltry or desperation pick up chance acquaintances, and are thrown unexpectedly into a whirl of circumstances.

(c) Girls who trifle with married men who tempt them with gaudy trifles and bring them to the brink of ruin, from which they are saved by the tug of conscience, or the love of a good man, or some other good force.

(d) Girls who break conventions for sheer love of the man and the bitter remorse that comes upon awakening.

(e) Girls who consort with older women of questionable character, who lead them into hazardous predicaments in the hunt for pleasure and romance.

The possibilities which evolve from these situations are well nigh endless, and depend upon the ingenuity and experience of the writer.

Where the story is designed for married women, the problem is largely one of adjustment to a new set of circumstances, or the temptations that come after marriage. Here again the situations may be divided into three categories: business, home and romance.

1. **Business.**
   (a) Where a married woman wishes to pursue her career, causing her to neglect her home and husband.
   (b) Temptations that befall a married woman in the business world, such as attentions of employers and continual contact with other men.

2. **Home**
   (a) Where a frivolous girl is married to a serious-minded man who wants her to settle down. Her rebellion against such a sober life, which leads her either to surrender to his dictates, or to leave him so as to lead her own life—usually with another man.
   (b) Where a woman marries a man who is a philanderer and a weakling, but whom she loves deeply. Her problem consists in taming him and getting him to realize his responsibilities towards her, and his acceptance of them. This is usually achieved by a dramatic climax.
   (c) The triangle. Either the husband or the wife is on the verge, or actually guilty, of a betrayal; and usually penitence with reconciliation ends the story. In every case, ample motivation must be furnished for the misstep—such as prolonged absence, icy indifference on the part of one to goad the other into a misdeed, or the keen fascination of the seducer.
   (d) The problem of the girl who has had a "past" which she is trying desperately to live down, and who meets a man she loves and who accepts her in marriage. The poignant problem here is: Should she confess to her husband about her past? Whether she does or does not, interesting plots are evolved. If she does tell him, the writer can trace the effect of this knowledge upon the love of the man, culminating in a climax where he either casts her off or forgives her. If she does not tell him, there is her own conscience to plague her, and usually a figure from her past life who knows of her guilt and looms up to complicate the story.
   (e) The problem of a divorced or widowed husband or a wife, bringing up the inevitable comparision with by-gone affections. Oftentimes there is a child by the former love, to complicate matters.

3. **Romance.**
   (a) The pretty and gay wife of the poor man—a woman who is discontented and seeks trinkets and pleasure, outside the hearth. Either her downfall or her regeneration through a rescue

from temptation, or through the intervention of her conscience or her husband's stronger love, results.

(b) The situation of a young wife and and old husband whom she has wed frankly because of his wealth. The struggle to remain faithful to her marriage vows notwithstanding the call of hot blood.

(c) Where either husband or wife, or both, suffer a letting down of morals because of a mad hunt for pleasure in a wild social set, and the climax that brings them to a realization of their folly.

All of these situations are subject to reversal, with the husband in the position of the wife. In such cases the ingenuity of the writer must provide appropriate settings. And out of these an infinite variety of new twists and new climaxes may be evolved. However, it must again be firmly stressed that the problem in each case should be a vital one, leading to a momentous crises in the life of some individual,—such a crisis that can occur or has occurred in the life of every reader. This crisis must never be treated frivolously or facetiously, for the crises in the lives of the everyday readers are not trivial affairs. These confessions should be of people in dire stress, caught in the ruthless grip of a relentless set of circumstances. From their human blunderings and their eager, blind gropings a solution that satisfies both the clear reasoning of the mind and especially the appeal of the heart should be created.

My final paper will discuss characters, the question of sex, the choice of a title, and some other pertinent questions.

Might Call It A Day

A United Press story contains the following mathematical provocation of a headache. The figures would seem to set the fiction-factory writers a new standard of quantity production.

"America's writing machines," says J. B. Summers, in charge of a typewriter exhibit at the National Business Show, "are clicking out about 10,000,000,000,000 words a year, the equivalent of 200,000 novels of average length. If anybody tried to read them all, he would be obliged to live 1,800,000 years.

"This output of typed matter amounts in lineage to approximately 90,000,000 miles, 3600 times the circumference of the globe at the Equator, or 190 times to the moon and back. If a stenographer had begun 200,000,000 years ago to type it alone, she would be about through with her task now and would be hitting the boss for a vacation."

The Free Lance and the Editor

Morris A. Hull

Notes from the Free-lance Side on Possible Cooperation Tending to Greater Production of Needed Material Without Waste of Time and Effort

UNDER THE above title, reversed, Mr. Grady Triplett* summed up the situation well, and made valuable suggestions touching writers. I am taking it on myself now to bring up the things to be said from the writer's viewpoint, and without quarrelling with Mr. Triplett's excellent article.

"Free-lance writers give the trade paper nation-wide representation," wrote he. This tells in fewest words the reason for the existence of so many trade-paper writers, and the chief reason why editors should employ them more efficiently. The person who does not know the facts, through contact, would be amazed to learn of the provincial attitude of many editors. A certain California periodical will accept only California material, forgetting that the general conduct of business is the same everywhere, or that California is young and can still learn much from other sections. A Canadian editor will accept only Canadian material, for the same sectional reasons; an editor in Kansas wants all his material "positioned" in that state, while another in Georgia wants only stuff from the Gulf States. Yet all these publications are "national" in scope, advertising is sold with a nation-wide circulation claim, and they solicit subscriptions all over the country. In the Georgia publication 81% of the advertising in a recent issue was national and came from advertising offices or agencies in New York, Cleveland, Detroit and Chicago.

Look at the economics of this policy. A writer in New York can give representation or occasional material to a Middle Western or Coast paper more cheaply than it could be had in any other way, and, I claim, much better. Suppose a Chicago paper sends a man to New York. He must get acquainted and learn his way around, also learn the ropes in various business houses. All this takes time. Meanwhile, he draws salary and expenses while he is away from Chicago. Less than half his time can be spent on the constructive work he came for because the balance is wasted in traveling, waiting to make connections, finding out how, and so on. Balancing the total costs and results, any paper can get better, quicker, cheaper results through the right free-lance writer than by sending a staff man. This is equally true for papers nearer to and farther from New

*The Writer's Monthly, Sept., 1928, pps. 202-206.

York, Washington and other centers where many writers are available.

Consider now the free-lance writer who makes extended trips for material. Still taking Chicago as an example, such a man would offer the editor coverage of the Atlantic Coast and Eastern states, if properly handled. By managing his free lances wisely an editor can get truly national representation at low cost. With his staff covering the center of the country close to home, a free lance handling the East, another the West, a third the Gulf States, and perhaps as many more in locations whence much of the industry's news originates, he is going to get all there is, get it early, completely and cheaply—since free lances get paid only for their results.

I make regular Summer trips to Vermont and the rest of New England. Going up, coming back, and during the months up there, I cover Eastern New York, Western Conn., parts of New Hampshire, and all of Vermont and Massachusetts. I know the section thoroughly, know how to get around most quickly and cheaply, know where to get stories, and know where to get a starting tip on new stuff. Yet you would be surprised at the attitude of trade journal editors relative to covering this territory. Frequently I have written 10 letters to sell the idea to an editor who needed and sometimes actually wanted material of the kind I get there.

I used to make yearly trips to Florida for material—not for pleasure. I arranged to get stuff on the way down, everywhere down there, and along the different return routes. Were editors of national trade papers pleased to get such service? No. Before the last trip I wrote 124 letters to make a dozen such connections!

For one paper I worked up five articles, one each in Maryland, Virginia and North Carolina, and two in Florida. My trip took six weeks. No staff man could have done better even had he known of the stories in these places and gone nowhere else. The paper paid me about $130. A staff man would have cost $60 a week for salary and as much more in expenses, or $720. Which is cheaper, $130 or $720? For another paper I secured one story in Virginia, one in North Carolina and three in Florida. The total paid me was $119. A staff man couldn't have done it for $700.

In Florida I secured an article for each of five other periodicals, for about $20 apiece. One paper was in the Pacific Northwest, and none of the publications could have managed its article for less than $220, if done by a staff man. By using a free lance each editor got something he wanted, timely, and otherwise desirable, and saved at least $200. My conclusion as to nation-wide representation is that the majority of trade-paper editors haven't sufficiently-clear insight into their businesses and the economics of production to know how advantageous the use of free lances is. Very few appreciate outside assistance; many do not know what they want.

Mr. Triplett's expression, "scant constructive criticism" hits the nail on the head. Most editors know what they do not want, but precious few know what they do to the extent of knowing precisely how and why manuscripts do not fit. I have been working for one editor three years. He is a fine fellow, I enjoy serving him, I like his letters, he is friendly and fair, but he can't criticise what does not hit the bull's eye. Either my material strikes him as exactly right or it comes back with a vague letter. He has recently sent me the only constructive letter I have ever received from him, and even that is uncertain and wandering, in spots.

I could give many examples from my free-lancing experience of the past seven years, but this will suffice: A Middle Western editor heard of me from a mutual friend and wrote that he wanted contributions. His two-page single-spaced letter, mostly about what he did not want, was so vague that after reading it three times and studying it for several days I had to write to ask about various points. I suggested that he take a single issue of his magazine that pleased, make marginal notes on the articles indicative of how and why he thought each superior, and send me that. Instead, he sent the latest issue without comment, and took three weeks to write a letter despite the fact that his first letter emphasized prompt action. My conclusion is that many trade editors have not mastered their jobs, do not completely understand what their publishers are trying to do, do not know what their readers want; consequently they cannot offer constructive criticism.

"Money is the quickest road to a writer's heart, but eliminate the fixed rate," says Mr. Triplett. The idea is sound, but a basic rate with rewards above that for superior merit is better from a writer's standpoint. Too often the statement, "We pay whatever the material is worth" conceals a rate so low that the editor fears to broadcast it. If such an editor would say, "Our basic rate is 1c but we pay more for the best, the added amount depending on the material", the writer would know where he stood and could govern labors and expenses accordingly.

An experience of three years ago proved to me that high-pay papers are not always the best ones for independent writers. An editor wanted some special material, written in a certain peculiar way. He offered a rate of 4c a word. It took a long time, lots of trouble, and traveling and expenses to get it, so the finished articles—one of 4,000 words and seven pieces of illustrative material, the other 3,700 words and four photographs—stood me about $85 when mailed. At $150 and $125 respectively I would have felt well repaid. But between the assignments and his receipt of the material (I had kept him posted) plans were changed and he did not want the stuff; it was returned after an interval of months without criticism and, what hurt most, without an offer of payment for my time and efforts. I believe the plans were changed

over his head and that he did not want to admit it, for which I can not blame him, but I shall always feel that I was unfairly treated by this high-pay journal.

"The most trying experience is having a manuscript revised," we read. Personally, I get better results revising my manuscripts before they ever go out. My rough drafts are set aside, then thoroughly revised. I think of such revision along three lines, only one of which was mentioned by Mr. Triplett. I revise first for words; that is, to see how many I can eliminate and still leave exactly the same meaning. More terse articles have much better chances in trade journals because space is at a premium. Many editors appear to have a mental limitation on individual payments. A 5,000-word article is likely to be rejected because it means so large a check to that one writer; the same article cut to 4,000 might be accepted; condensed to 3,000 it is almost sure to be, assuming acceptable material in an acceptable style. Trade papers pay by the word, so revision and condensation give the same material for less money, or is a better buy. Since the shorter pre-edited article means less work for a busy editor it has a double chance to sell. I condense a rough draft of say 2,700 words into an article of 2,000 and sell this much easier. In syndicated articles I have found this to be progressive. A second editing and condensing to 1,850 sells more readily than the first, a third bringing it down to 1,750 goes even more easily, a fourth cutting to 1,650 goes still easier, and a final reshaping to 1,550 goes easiest of all.

Besides editing for size and wordiness, I edit—usually afterward—to suit the special field in which I expect to sell. These changes consist of little added touches which give an article just the feeling that the editor in the specialized field wants and needs. This seldom reduces the size—in fact, it may increase it—but the hours spent on such revision are well rewarded by greater returns and easier sales.

Finally, I revise for the editor's special or peculiar personal ideas. When I edit for one man the article is put wholly or largely in the first person. Another wants all examples to be exact; they must have first name, initial, last name, number, street, city, state and all similar details full and exact. His competitor prefers to have these left out, maintaining that the story reads more easily and smoothly without them; but he wants all merchandising facts presented exactly and completely.

You must know the editors in order to learn these personal touches. In the beginning the editor inserts such changes himself, but after a short time he expects you to absorb his ideas on style and his idiosyncrasies so that you will insert them automatically and save him that work. To accomplish this calls for a study of each paper and a comparison of your stuff as written with that which is published. The free lance miles away can give these touches as well as

staff men in daily personal contact.

"Return no manuscript without a letter" sounds no more than common courtesy, but a good many editors are not courteous. Material often comes back without a letter, sometimes with only a printed card or a form letter. I have had manuscript on which I had spent much time and thought in fitting it to a particular field, paper and editor, returned without anything. I recognized "my child", the envelope told whence it came! A stenographer will sometimes return (with no good reason) material that the editor plainly asked for; an editor will return stuff his publisher asked for, in the same way. I figure that this indicates lack of cooperation in that office, so I "lay off" such papers. A free lance can't afford to mix in with internal dissensions.

"Trade papers must reduce their 'turnover' among free-lance writers." The reasons for the high turnover are numerous and easy to understand from the writer's standpoint. The foregoing paragraph gives one; others have been given previously. In my judgment, editors do not "stay put" on ideas, plans and make-up, character of illustrations, lines of action, and many other matters; and they do not "stay sold" on writers.

If an editor features a line of action, such as publishing success stories, and lets his staff, friends, free-lance writers and others know of it, he should try to stick to his policy for a reasonably long time. When he changes, free-lance contributors should be informed of the newer line equally with office and staff. As a matter of cold fact, editors rarely do this. The free lance must be mind reader enough to learn and keep track of changes. An editor for whom I had done much work wanted pictures of establishments in his field to use in livening-up trade notes, but he didn't want them badly enough to have photographs taken specially, or to pay a big price. I started to gather them as I "circulated," and sent some from time to time. The first were greeted cordially, acknowledged, used and paid for promptly. Later ones were not acknowledged, but I kept gathering and sending. Six sent Dec., 1926, six in April, 1927, and four in May, 1927, have never been used, paid for or returned. The last payment, in April, 1927, was without comment, so it was just a hunch that kept me from sending any after May of that year. Here was work solicited and done two years ago. No notice of change of plan has ever reached me. When this editor wanted them he was quick to write; when he changed he did not consider it necessary to write.

Regarding the use of stamps that accompany a manuscript, let me say that in the case of trade journals with small average contributions on which postage is below 20¢ I believe that return postage is unnecessary and unfair. When a writer becomes a regular contributor, with the editor giving him frequent assignments, or becomes a contributing editor with a regular department, there seems no reason for enclosing stamps with material sent in. In 1928, to date I have

sent out 180 different items, varying from 2c postage to $2.68. A fair average would be 18-20c. The enclosing of return postage in all cases would have added $35 to my costs. Close to 75% of this was regular stuff arranged for in advance. From my earlier editorial experience I believe that the benefits on both sides are even, and the abandonment of the return-postage principle would work no hardship, because it would amount to a slight increase in rates of payment, and perhaps would attract writers.

A recent experience is in point. A Southern paper wanted a line of material I supply regularly to others, so I enclosed no postage, altho this was a new paper. After three months' delay I wrote to ask about the stuff. The editor replied that it had not been returned because I had not sent postage, altho the single sheet could have been enclosed in his letter without additional postage.

"Stop counting words" is wholly right. The editor who pays precisely $17.60 instead of a round $18 gets a scornful thought, and not the choicest of material next time. A Canadian editor solicited items for which other editors pay $3-5 apiece, and wanted them exclusively. Well and good — until checks began to come. These have varied from 90c to $1.40, always without any memo of what they were for, without a copy of the issue, without a tear-sheet. I have a confused record and have received the sum of $9.70 for items that would have netted me $30-40 elsewhere. Will this word-counter get more?

If the number of words must be known, the editor can easily tell all writers to put the number at the top of each manuscript. This done, he can take the writer's name, title of article and number of words from which he sets the price, when preparing the copy for the printer, and pay this amount regardless of how much office handling it gets. It has seemed unfair that the writer should lose part of his return when his stuff was arbitrarily cut to fit a certain small space or otherwise made to lend itself to the make-up. Word-counting is made easy if one will write an average of twelve and a half words per line. Then you have but to count lines and divide by 8 to get the total in hundreds. When text is solid, count the first sheet only, lay it on the others in turn and note the extra or less lines.

The right kind of free lance, given the right cooperation, can become as valuable a "contact" man in the industry the paper serves as a staff man. A Washington correspondent served a paper for twelve years, in which time this free lance saw dozens—perhaps hundreds—of staff men come and go. He was clever, tactful, able; few of the staff possessed all these qualities in equal measure. Wasn't he more valuable as a contact in his territory than any short-lived staff men?

In these and other ways the free lance can help the editor. His contacts are on an impersonal basis and give him a better cross-sectional view of industry. His whole viewpoint is broader. Other things being equal, I believe the system is

better. If the editor will consider this plan I believe he will employ more free-lance writers, to the end that he will get out better, broader papers, with more credit to himself.

System-Helps for the Busy Writer

Pearl Holloway

How One Writer Handles Her Work So As to Function More Effectively All Around

PERHAPS the word "busy" is superfluous, for all writers worthy of the name are busy. Those who think they would write if they had time, who envy the one who has nothing to do but write, do not belong within this class, and would not be interested in what follows.

It would be presumptuous for me to say I have "arrived". My checks have not run into four figures—or even three—for any one article, but I write for many trade and religious magazines and have had numerous playlets and pageants published, and the joy of working, the love of letters, is in my blood. Besides, the checks, even small ones, help swell a bank account on which are many demands.

Occasionally I am asked how I manage to get my writing done, for I am busy in other ways most of the time. I have figured out a system for myself, and this system may help others. At any rate, it has helped me, and I want to pass it on.

For a long time I wrote in snatches, jotting down ideas in shorthand—or near shorthand—as they occurred to me, transcribing and polishing when I could. This brought results, but they were not entirely satisfactory; besides, I found myself neglecting study for the writing, which I liked better. Being in business and in charge of a definite piece of work, I had enrolled for two courses to enable me to handle that work better. So my writing suffered—until I progressed to the point where I felt I could use the knowledge already obtained and let the lessons rest. The pendulum swung too far the other way, however, and I found myself neglecting the lessons shamefully. This was not fair to my business connections, to the school responsible for the courses, or to myself, and I determined to make a change.

Accordingly I scheduled my time carefully. There are three forenoons in the week when I can claim from two-and-a-half to three hours for myself. The other days are "taken". In order to be fair to everything and everybody, I assigned one of these forenoons to manuscript work, and one to each of the courses being studied in

connection with my occupation. Now, no matter how much I want to finish some certain piece of writing, I hold myself rigidly to the schedule. In the odd moments which most of us can find if we only look, I still jot down ideas, working them up if I have an evening to devote to that, or leaving them for their allotted day. Thus I find that I have accomplished much more in the way of writing than I did before, and my studies are being completed regularly. When they are finished writing may hold full sway on all three days.

So much for the matter of time. I also plan my subject-matter. As I walk about town on business errands I keep my eyes open for effective and attractive window displays. When I see one which I think would interest some trade journal I come down town at night and take a picture. Window pictures taken during the day are not satisfactory because they contain so much reflection of nearby objects. At night there is no such difficulty. With my trusty "Where and How to Sell" I go over the list of possible markets, gaining new ideas for future articles at the same time. When reading this book, I check publications in which I am specially interested. These checks save much time when I am looking further, for I know there is something in that particular market which is within my possibilities.

When my WRITER'S MONTHLY or Contest Guide arrive, I check or clip all those items in which I think I could take part successfully. This also saves time and energy later.

In the matter of records, also, I found my old method of using a notebook unsatisfactory, and no system of which I had read seemed to fill the bill completely, so I studied out one for myself. I purchased three metal recipe cabinets from a dealer who was anxious to reduce his stock of that particular kind. Reversing the index cards, I marked them, "Poems", "Business Articles," "Sunday school Articles", "Stories", "Pageants", "Plays", "Special-Day Features", "Greeting Card Verses", and so on through the list.

In the top of one of these cabinets I pasted a card on which I have printed, "Manuscripts—Unsold". Arranging the index cards of a second cabinet in a similar manner, I labelled it "Manuscripts —Sold". Each manuscript is given a separate card, and the date and destination are written as it makes its first journey in search of a home. Should it return, that date is noted and similar markings made for a second trip. When it is sold, the amount received for it is written on the card, which is then transferred to the second file.

The third cabinet has its index cards marked for the months of the year, with additional cards for suggested articles and possible future plans. The label on this cabinet reads, "Manuscripts at rest—possible mailing dates—suggestions." If an Easter manuscript fails to find a home this year, I put it in this file for the latter part of the year. If an idea occurs to me for an article which might find favor in any certain month, I jot down

enough to remind me of that thought, and file the card in the proper place. As I read of contests which close in the distant future, I place the clipping concerning them in this same "tickler" file. In addition to noting on the card the date of purchase and the amount received, I keep a notebook record which enables me to tell at a glance the cash receipts for any month.

The longer I live, the more thoroughly I am convinced that it pays to follow a definite system. Each one must adapt his system to his own needs, but the ideas of one may help another form his ideal system, and it is with this hope that I offer mine to other workers.

A Few Words from Australia

F. Zirkler

Some Interesting Lessons from the Antipodes

OFTEN in THE WRITER'S MONTHLY I have seen articles dealing with the slang and the idioms peculiar to the different parts of the United States written, of course, with the idea of giving the writer a line on which to work when he is dealing with characters from American localities. These articles are of little practical use to me, for I am a writer who lives in far Australia, where the American is not often used as an ingredient in the manufacture of local fiction; but I nevertheless read them with great interest. We are, all of us, especially writers, students of humanity and human nature, and there is a peculiar fascination for us in the idiomatic use of language. It shows, as academic use can never do, the character of a people because it is the living model of a people's mode of thought. Academic language comes out of books, and, beautiful as it may be, it is hard and cosmopolitan, and has not the life in it, harsh and coarse as it is sometimes, that inheres in the lowlier, local forms of speech. What a world it would be if we all took our speech from the well of English, pure and undefiled! What would the Irishman be without his brogue, the Scot without his pawky and canny humor, the Englishman who never dropped his aitches, the American who didn't talk slang through his nose. For a start, whole armies of writers and comedians would be put out of work.

Now, as I was interested in these articles on the American modes of speech, the thought came to me that Americans might be interested in the way we handle the English language down here.

In the matter of language, as in a great many other things, Australia, to a great extent, is like a little knickerbockered boy imitat-

ing his older brothers, and a good deal of the slang we use comes from England, and from "Gahd's Own Footstool" itself.

The old Cockney rhyming slang of the days of Dickens and earlier is often heard in the streets of Sydney and Melbourne. At "The Cafe De Kerb", where the equivalent of the American "hot dog" is served as "sausage on a cloud", the cloud being a roll of bread or a plate of mashed potatoes, the patron asks the next patron but one to, "Jerk the royal divorce along," and the next patron but one clasps the tomato sauce bottle firmly by the neck, and says: " 'Ere, cop this." A sovereign (the coin) is a "Jim O' Goblin," a "cop" is a "John hop", abbreviated to "John"; a child, or to be more explicit, the colloquial "kid", is a "saucepan lid", and so on. This, of course, is gutter slang.

During the last twenty years, American influence, through the films and through books, has made itself greatly felt in this country. American books seem to have grown on us with the films. A score of years ago there was not a quarter of the literature coming across the Pacific that comes across now. In fact, you Yanks, as we call all Americans, whether they come from the north or the south, have this young country hypnotised. The average Australian would resent that statement, for, like the men of all other nations and tribes throughout the world, he likes to think of himself as a distinct and individual type; nevertheless, what I have stated is a fact; and often, when he thinks he is being "distinctively Australian" (a term much used by the literati here, from "Our local correspondent" up) he is being "distinctively American". Some of the racier Sydney papers are often headlined in secondhand American phrases. I saw this yesterday, flaring across a contents board: "THAT RAW DEAL MURPHY AND CO. ARE PUTTING OVER THE PUBLIC."

"Murphy and Co." are a group of crooked politicians.

Until a few years ago "putting over" and "raw deal" were phrases foreign to our eyes and ears, and now many who use them are unaware that they are not indigenous to the country, just as many Californians believe that the giant Australian eucalypts that decorate the sunny state are native to America.

"Frame up" is another phrase that is used considerably in Australia, and I notice that some writers are now using the American "back of" instead of the fuller "at the back of", and instead of saying in the English way" I haven't seen him for years", we are beginning to say, as you people do, "I haven't seen him *in* years." Even the old verb "gotten" to which Americans have clung so fondly through all the years is beginning to re-establish itself.

Still, fast as we are becoming Americanized, there are yet many terms and expressions that are distinctively Australian. For instance, the prototype of the American hobo "hitting the track" is here a swagman "on the wallaby". The wallaby is a small species of kangaroo which makes runways through the

scrubs and forests. These runways are criss-crossed all over the place, and to a casual observer appear to lead nowhere. Hence the swagman's road is a wallaby track.

A cowboy is a "stockman"; the "sweetie" is a "sheilah", "clinah", "tabby", or "bint". This last came from Mesopotamia during the war. A "yegg" or "thug" is a "Lear" (pronounced *lare*), and a gang is a "push". The members of those pushes of callow youths who congregate on street corners and such places are termed "larrikins". This term was originated in Sydney a couple of decades ago by an Irish policeman. Having had cause to arrest some youths for indulging in rough horse-play about the streets, he was asked by the magistrate at one stage of the court proceedings what the boys had been doing. The policeman answered: "Kickin' up a shindy, an' lar-rkin' about, yer worship." So the word was born and it has lived a fairly active life ever since.

Confidence men, and such tricksters, getting their living by their wits are called "shrewdheads", a "tenderfoot" is a "newchum", an English immigrant is a "pommy", the word being a sort of transmutation of pomegranate, immigrant, immigranite, pomegranite, pommy. A "bum" is a "bot", from the maggot of the botfly—one who lives on another. A "pal" or "pard" is invariably a "cobher"—from the aboriginal word, "cobba", a friend, and the Spanish word, bon anza, brought over by the Californian miners in the golden days of the fifties, has been cut down to "bonza", and is used as an adjective to qualify anything good, from a gold mine to a glass of beer.

I have not noticed any American slang term for bread, but I suppose you have them in plenty. Here, bread is "ruti", or "dodger". "Ruti" comes from India; I don't know where "dodger" comes from, perhaps it originated in England, or maybe America. A "stool pigeon" is a "pimp", or a "nark"; a man who is "elevated" or "boozed" is "stonkered", or "molo". When one man takes a dislike to another, he "takes a derry to him", or "gets him snouted". A "masher" is a "pirate", and pirating in the street, by the way, is an offence punishable by law, and many a luckless young buccaneer, intent upon running down a sail which he has marked out, has himself been run down by the corner policeman, and towed ignominiously into the criminal dock.

When the American Fleet came out here, and we heard them styling themselves as "gobs", it seemed a peculiarly incongruous term to us, for here "gob" is a slang name for mouth. In Wooloomooloo, or Surry Hills (Sydney's East Side), you might hear one "lady" in heated debate with another over the area railings declare that she will "slosh her in the gob." Now you know why the term struck us at first as rather strange. But use is everything, and in a few days we had quite dissociated the ideographs of the "gobs" of the fleet and the "gobs" of Surry Hills, and Wooloomooloo, from each other, and now when we refer to the visit of the

fleet we say quite soberly, "When the gobs were here."

I don't know if the term "on his ace", meaning alone, originated in America, but it has an American tang about it, and looking through this week's Sydney Bulletin, which has just come to hand, I came across two more doubtful ones: a writer in The Bulletin asks whence come the terms "No good to Gundy", and "Buckley's chance".

"No good to Gundy" is used as a ridiculing refusal of a proposal, idea or imposition. For example, one man might ask another how would he like to work for him for a pound a week, sixteen hours a day with no Sundays off. The answer would certainly be, "No good to Gundy", or "No good to Ryan". I fancy I have seen something similar to that in American colloquial dialogue.

"Buckley's chance", or "Buckley's hope," meaning no hope at all, is purely Australian, or so I think, and I believe it refers to some chance or hope of Buckley, the wild white man who, lost in the bush, in the state of Victoria, in the early days, lived with the blacks for so many years that when white settlers eventually penetrated into the territory of the tribe which had adopted him Buckley had forgotten his native tongue. What his "chance" or "hope" was, the version of his life which I read does not disclose. Nevertheless, when any Australian uses the expression, he generally, in a more or less vague way, associates it with the aforesaid Buckley.

Promoters of Self-Realization

Why do you editors, who are putting interpretation upon news, not take some of these questions of vital importance and promulgate them? Start something not once, but keep it going. You are the greatest teachers of the world, you have the greatest opportunity. You have an audience that would perhaps more than equal the audiences of all the clergymen put together. Think of the people that you can reach.

But they won't buy the paper? I believe they will. I think they will if the thing is done properly. You are not a prophet of evil, you are not throwing scares into them; you are trying to get them to do that most difficult of all things in the world, to think.

You are trying to say to them that the object of life is not happiness, not success, not to save yourself, not self-expression; the object of life is self-realization, and the only way to accomplish it or to set out to accomplish it is to look at things as they exist, and compare them with things that have existed.—DR. JOSEPH COLLINS, reported in *Editor & Publisher*

From the Brown Owl's Oak

There once was a poet named Brighter,
Who might have been so as a writer.
He lost his best girl,
For his wits went awhirl
Every time that he tried to indite her.

A young woman who had the ambition
Found it hard to bring to fruition.
When she wanted to write
'Twould be day, or else night,
So she suffered complete inhibition.

An editor asked Mr. Chalmondeley
Why his stuff was all written so balmondeley.
"My word! You don't say!
Is it always that way?"
Said the author, and gazed at him dalmondeley.

Contracts that mean maybe

Two years ago this spring a well-known magazine acquired a new editor-in-chief. He was not long out of college and was extremely young for such a position. There is perhaps more interest than pertinence in these particulars, however, for it is likely that not he so much as the business management was responsible for what followed.

At that time, seven artists had contracts, running from one year to three, and bringing them amounts varying from $1,500 to $2,500 monthly, for illustrating the periodical. The contracts required them to confine their magazine services to the one periodical.

Under the new editorship a new policy in the employment of artists was adopted, and the seven artists brought suit, alleging that the magazine had wrongfully cancelled its agreements with them. The damages claimed totaled $180,000.

The contracts had been signed by the former editor-in-chief and two assistant-editors. The publishers repudiated these contracts on the ground that the editors had no authority to bind the magazine by making them.

The artists have won under the following adjustment: Their earnings from magazine illustrating elsewhere after the breach of their contracts, were deducted from the $180,000 estimated as the amount they would have received under the contracts; they are to complete and be paid for some $30,000 worth of the contract illustrating; and they have received $50,000 cash.

This is not the first instance of repudiation by publishers of contracts made by the editors whom ostensibly they have given unre-

stricted authority to conduct editorial business transactions. It is —to use very mild words—a handy way of evading obligations. Offsetting the damages resulting from a breach of contract with what the injured party has been able to earn elsewhere in similar occupation is customary, but penalizing repudiation by awarding total recovery would unquestionably at times be nearer to ideal justice, besides discouraging experiment by high contracting business parties in the direction of discovering how much can be got away with.

For writers as well as artists such episodes carry a warning as concerns the making of contracts. The writer should find out whether the editor's authority is such that his acts will bind the publication. If it is not, the writer should demand the signature of some officer of the company or corporation whose authority cannot be denied. Otherwise his may turn out to be one of the cases in which the circumstances do not warrant assumption that the editor has unrestricted authority as agent of the publisher to make contracts, and the writer will be left holding the bag.

But isn't there any story?

"Yes, yes, I understand that," the city-editor said, endeavoring to repress his impatience. "As far as I can tell, you cleaned up on the details. Here they are, all enumerated in your copy. But isn't there any *story?*

"Why did this orphan girl turn upon the aunt who had given her food and shelter for years, and sent her to school, and all that? The girl isn't vicious, you say. She's obeyed the woman and recognized the obligation she was under. She's not incorrigible. Apparently she's never done anything before that any normal, average girl doesn't do.

"But she's seventeen now, and has got a job and tells her aunt she is going to leave. The woman locks the door and tries to keep her by force, and the girl loses her head, scratches and fights, gives her a push and that makes her fall down and go boomp, and cuts away. The woman has her arrested and means to send her to the reform school—you know what that means.

"Now why, all of a sudden, after all those years, did that girl go off her trolly? Do you know?"

"Why, from what she told me, she had stood about all she could. The old woman was always nagging her, wouldn't let her go anywhere like the other girls, or have any fun, or anything. She was awful straight-laced, and jawed about it all the time. I guess"—with a flash of comprehension—"I guess she hates to see anyone have a good time, and took it out on the girl. But it wouldn't do to come out and say that. They'd chop it out at the Desk if I did."

"Well, that's the story, isn't it? That's why this naturally quiet, decent youngster is in danger of being sent away among a lot of tough girls and incorrigible women. That's what takes her assault out of routine police news and gives it a human angle. That's what makes it a *story* and not just a catalog of

happenings, isn't it? What?

"'Come out and say it'! Of course you can't 'come out and *say* it'! But if you see the *story*—if you see that there really isn't any *story* except for that—if you see what the story *is*—you don't need to 'come out and say it'! What you need to do is to realize what *is* the story, and write that."

Concentration merely on setting forth a collection of facts as facts is often not enough. Behind the facts isn't there a story? The sign of the writer is desire to find *the story*, ability to perceive it, struggle to tell it—first and last, preoccupation with *the story*.

Once-overing why it serves them right—if so

When Frank Crowninshield, back in 1928, was probably getting busy in anthologizing "Short Stories from Vanity Fair"—nine-tenths of them being, he says in his preface, by foreign authors—Harry Hansen, in The First Reader column of the New York World, was commenting as follows. So far as words go, they say much the same thing; but to the Owl it seems that Mr. Hansen's saying says it (except perhaps the final sentence quoted) from a different, more idealistic and helpful point of view. But of course Mr. Hansen does not have continually to go to the mat with writers, or writers' agents, over the division of the purse, and can consider the situation with more equanimity.

The reader will note, perhaps with surprise, that neither gentleman suggests the simple expedient of asking our Congressional Solons to impose a tariff on the foreign products, thus putting them—the products, not the Solons—in the banana and citrus-fruits class. Mr. Hansen:

> England today is overrun by American editors, literary agents, book scouts and representatives of magazines and publishing houses who are ringing doorbells all over London and going down on their knees for manuscripts. You cannot really blame them. A land that gives us Kipling, Galsworthy, Shaw, Wells and Conrad all in one generation and any number of best sellers is a place "where the promise is performed."
>
> Picture the situation: A young Englishman writes a novel and his publisher sells the rights to an American house. In three months Americans are falling all over themselves to read his work. He becomes a best seller, and despite the fact that his types are provincial, that the family life he depicts has nothing in common with the average bond-salesman's home in Westchester, that the political measures he quotes deal with the petty internal adjustments of a little island in the North Atlantic, he is hailed from the Sierras to the Appalachians, from the bars of Windsor, Ont., to the pralines of New Orleans, as the find of the century.
>
> Immediately the cables begin to hum. Ray Long wants his next serial; Horace Liveright wants his next book; Irita van Doren wants him as a guest conductor and the Lit'ry Guild wants him for its next tea. The P. E. N. invites him to cement international relations at the Brevoort, the Town Hall Club asks him to speak from the same platform with Fannie Hurst, Brig. Gen. Rupert Hughes and Vina Delmar; Major Pond engages him to address the Rochester Woman's Club on "Lions I Have Hunted" (in the Piccadilly circus) and the Free Public Library of Tombstone, Nev., writes that it is low in funds and won't he please donate a copy of his book.
>
> This is artificial stimulation, but it follows the first accomplishment, which is that an Englishman has written a

novel which turns out to be a success in the United States. It is no use trying to blame publishers and the editors, for they fall just as hard for Americans when Americans make good. The answer, as Shakespeare once pointed out, is in ourselves.

The English beginner works hard to produce something that is good, hoping vaguely that it will be a success; the American beginner works hard to produce a success, hoping vaguely that it will be good. The English beginner works in an atmosphere of ideas, and in most cases is oblivious of magazine serials or Hollywood rights; the American shapes his story for acceptance by the magazines and the motion pictures. This is a superficial generalization, but in many respects true.

Moreover in America a man invariably writes a book, but in England he becomes an author. In America the beginner looks forward to a large income from his writings; in England he looks forward to a career. Finally, in America intellectual isolation is almost impossible and very few writers are able to work in seclusion. But those that do, strange to say, are mostly topnotchers. It seems clear that the life of the imagination cannot be nurtured amid the conflicting social contacts and mechanical devices of our generation.

The farmer who couldn't be literary

A lawyer tells it:

"Sparks from a railway locomotive started a grass-fire that ran over upon a strip of farm-land and destroyed fifteen or twenty posts of a barbed-wire fence and some ordinary farm-machinery. The company acknowledged liability, but its claims department wanted a statement of claim made out by the farmer himself, and sent me to get it.

"The farmer had had adequate schooling and was quite able to write out such a statement, but refused to do it. I was puzzled, for there was no dispute about either his claim or the value he placed on the property; the statement was merely a formality required by the claims department as a matter of record in accordance with its customary practice, and a simple letter itemizing the damages and asking compensation would have been enough. At last, though, the reason for his reluctance came out. He thought that such a document comes in the category of 'writing' and therefore ought to be 'literary'. He felt that a plain statement of facts such as he would write would get him laughed at. When I had once convinced him that the statement of a claim for damages doesn't require literary embellishment, he promptly gave me what was needed."

This sensitive farmer was not unique in his misconception. A good many people feel that when they take pen in hand they must become flowery, artificial, affected, stilted, violent, or otherwise unnatural in expression—"embroider the dish-towel and swing the sledge-hammer to crack a hazelnut."

The best style is the expression that best fits the thought in the circumstances. The worst style is not that which is crude because the writer's knowledge of grammar and vocabulary is scant. Such blemishes and faults are accidental, and it may be that in spite of them the style is essentially good. The worst style is that which in seeking to be impressive uses language the inappropriateness of which the writer does not sense.

Our anecdote suggests that the misgo often results from confusion in the misgoer's mind about what writing is and the purposes with which we write. Probably little writing was ever done that proved great, and no great amount that proved outstandingly good, which was written merely to be "literary." Writing is done to set something forth. When it turns out to have literary merit—of this or that kind or in this or that degree—it has it because the setting-forth has been well done. Whether the "literary" quality lie in the style or in some other element or elements, it is a by-result, seldom attained otherwise than through concentrating on the immediate problems of the writing that one has in hand.

How big is a newspaper?

Stimulated perhaps by recollection of that old catch, how long is a piece of rope, somebody has started the question, how big is a daily newspaper. The Philadelphia Evening Bulletin has measured how big it is (or at least how big it was on one day last summer) by disregarding all the advertisements for that day and reprinting the rest of its contents in ordinary book format and type. The non-advertising matter ran 102 columns, and the 102 columns made a book of 307 pages—as large as many a novel. Play that over on your appreciator.

But Philadelphia has more than two million people. The managing editor of a daily in a city that would have to become thirteen times larger than it is to be as large as Philadelphia, told the Owl the other day that his paper averages 100 columns of non-advertising matter; so his book would have a good 300 pages. His paper runs more reading-matter in proportion to advertising than the Bulletin runs, however.

So that is how big a daily paper is, without the advertising, or anyway it is how big some daily papers are. "Too big," said the managing editor. "We give them too much for the money."

Much of the hundred-and-some columns is of course syndicated matter, costing vastly less than the same amount of matter would if prepared for but one paper; and another part of it is reprint, clip-sheet, and (sometimes) publicity matter that costs nothing except the expense of editing it a little and setting it up and printing it.

Of course, too, nobody reads anything like all those columns; some buy the paper for this, some for that, and still others for something else again. That is what builds circulation—putting in enough of this, that, and the other to suit the largest possible variety of readers; and that in turn is what gets newspapers so often called a collection of heterogeneous and largely unimportant matter. No editor is so simple as to think that any of his readers reads more than a very few of those hundred columns daily, nor so guileless as to try to give the contents of his paper any unity depending upon logical consistency.

Notwithstanding this, it does happen frequently that a newspaper has individuality. That seems

to suggest another question—not how big is a newspaper, but how is the newspaper big?

Newspapers that are "big" or otherwise individual in a definitely sensable way have become so through the ideals, standards, devotion, and labor of the men who have had and those who now have the making of them. It is not the number of columns that it prints which makes a newspaper big, but the viewpoint and spirit that the men who make it are able to put into some at least of those columns.

The writer and his law

The Owl has not happened upon any clearer or more helpful treatise on law for the writer than that written by William R. Arthur and Ralph L. Crosman and published by the McGraw-Hill Book Company, New York City, under the title "The Law of Newspapers." The term "newspaper law" is often misrepresentative, and it is so here, for broadly speaking most of what is the law for newspapers is the law for printed publications generally —and therefore law decidedly important for everybody to know who writes for publication.

A large part of it has of course to do with libel, civil and criminal, and associated matters such as privileged publication, fair comment and criticism, and the right of privacy. But the rights of literary ownership and appropriation and of copyright, the statutory provisions relating to advertising and circulation, and other provisions, state and federal, are also part of or closely involved with the law affecting publications and writers—for instance, there are the everlasting attempts by means of a censorship to deprive both authors and the press of the right of free expression.

In effect "The Law of Newspapers" sets forth the law with relation to published writings. Professors Arthur and Crosman have succeeded remarkably in making their volume clear and in providing adequate illustration and interpretation of the principles without turning the volume into a legalistic tome for practicing attorneys rather than a guide for practicing writers and newspaper men.

As April warms the Oaklings

♣ ♣ Pete Peters says, "See by the papers thet Cal may take up writin' for a livin'. Calc'late he's li'ble to sp'ile thet reppitation o' his for bein' tight with words. ♣ "When Seth Good'll's boy's Society Mee-lange come aout in the Clarion this week it read thet Mis' Henry K. Speer sank two selections, ably assisted by Mis' Joshua P. Dusenberry, an' naow Sue Speer an' Goldy Dusenberry hev to meet him daown to the pustoffice if they want to see him."

♣ ♣ "Old Age Pensions for Gum Workers" — Headline. ♣ Here's hoping that the radio program-conductor who's for two years pronounced it "riggamarole" will soon reach the retiring-age and get his.

The Best Things from PRINTLAND

Making Musical Comedies

Newspaper comments on the opening of most any musical show always add "It limped along for hours." No type of play, in fact, has a harder time getting properly on its feet, as it is incredible what must be done before it strikes its proper stride. Much experience in the legitimate theatre made me believe no stage secrets were hidden from me; but observing how musical comedies are put together explains at last why managers charge so much for theatre seats. Then, too, the very looseness of the musical comedy form makes it a liquid quantity flowing in amazing contours amid songs, gags and personalities. When you pay six-sixty at a Broadway box office you pay for what you see and for what you don't; half of most every musical show is discarded before it is ready for New York; and every department has spent thousands to obtain the best an exacting public now demands. Beside the author of the so-called "book," the musicians, lyricists and the cast, there are others who are also laboring in the vineyard: the stage director, who "puts on" the spoken dialogue; the dance director, who sometimes, like a doctor, calls in a specialist to rehearse the principals in the "numbers" while he concerns himself with the figurations, gyrations and whatnots of the chorus; the costumer who must think not only of individual effect, but also of "ensembles"; the designer of the scenery ever after more visual appeals; the electricians, stagehands, property men and others scattered about at the beck and call of the manager himself, who has ideas on how all departments should be run, and who quite also rightly wants a little say for his money. Yet, somehow, out of this conflict of personalities—each of whom feels he must be aggressive to protect his dignity—the production gradually takes place; for each is aiming at the big hit which means added money and reputation to all.

It is a popular idea that when a manager is inspired to produce a musical play, after finding one already written with proper words and music, he then engages a cast to act it. This almost never happens. I asked an author, who has

made over $500,000, how the average "musical" gets written.

"Well I never begin a show till I know who the actors are. It's generally they who draw, not the play; though they must have material. A manager will ring up and say, 'I need a play next year for Marilyn Miller. I've got Jack Donohue under contract.' Often I've been given five actors already signed by the manager and told to write a play to fit them. Every one must be 'taken care of' with 'numbers' and scenes. After you get it worked out the manager may engage somebody else. Some actors can dance and not sing, while others can't do either, but are great on 'drunk' scenes. That's why the actual script is seldom ready in advance, since so much of it is written during rehearsals to fit cast changes. Often thousands are invested by the manager before I begin my second act. What's the use? He may decide to lay it in Mt. Vernon and not in Venice, as orginally planned, or may suddenly recall he could use a set in his storehouse. Sometimes a script may be written and then cast; but nowadays making a 'musical' is an industry with laws all its own."

Consider other physical limitations the author must remember when he "builds his book": there are about ninety minutes of spoken dialogue possible, as the average musical has twenty numbers which must punctuate every ten pages of dialogue. Then, after each song and dance, those concerned must be taken off the stage to get their breath. Further, each individual scene must end in a situation, and the songs should generally aid in carrying on the plot. As one must break the visual monotony of looking at the same scenery and costumes, both must be changed several times with some rhyme and reason. The plot structure must give the hard-worked actors and chorus time between scenes and songs to take off their veils and things, and put on some more veils and things; the stage hands, too, must have spare minutes in which to change the "Home of Reginald Van Der Vere" to "A fortified castle in Moravia"; and when some of these changes occur during the act, one doesn't dare drop the curtain for fear of losing the plot and the audience. So "front scenes" are devised: short episodes before a drop, in which the plot is sometimes remembered, or a funny incident introduced and finished in a "blow out," when they "black out" all the lights on a laugh! Often, in the old days, when the laugh wasn't worth much, a sudden blare of trumpets would so startle the audience that the drop on the next scene could be quickly raised before anyone had time to realize how bad the joke really was. Of course, convenient cabaret scenes are very popular; and it is surprising how many of the leading characters in musical shows give cocktail parties—the real managerial reason being that "specialties" may be then introduced that have nothing to do with the case.

Of course, no author supplies all the "gags" and "nifties." Here is

where the comedians get in their fine lines; for many not only roll their own, but write them. When one hears of the large salaries paid such actors—often between $2,000 and $3,000 a week—it is partly because they contribute to the wit of the play, and thus help put it over. These men are known as "writing comedians." In "front" scenes, a sort of "working routine" may be mapped out by the author and each night the comedian tries new lines till the best are found.

However, something must be written to begin with, and nothing can be sadder than the first reading of the script to the company. Not a laugh helps the author along; for most of the actors are only concerned with their own part and not with the play. Revue comedians, or those drafted from vaudeville, seldom see what is known as a "situation laugh"—one which may not be funny in itself, like a "gag," but which gets its humor out of where it is placed. That is why when the piece is given before an audience, actors are constantly surprised at how witty some authors really are. While the principals are trying to believe their parts have lots of laughs, the manager and dance director are on the crowded stage picking the chorus.

After the chorus is set the four weeks' rehearsal grind begins. While the director of the book is working with the principals in some nearby lodge room, the dance and music directors peel their coats for action. The lyricist now comes into the picture to distribute the printed sheets on which the words of his songs are typed. Most audiences never understand what the chorus is singing anyhow; but the girls must have to have something to learn. They drape around the piano and like little children at school repeat the words and tune together. Then the dance director takes hold; the girls are divided into three groups; the little girls or "shorts," the "mediums" and the show girls. They are measured and given numbers. The men are generally selected for size, dance ability and with the hope they will look well when made up. It's very mysterious to see how they are made to weave in and out, with every sort of complicated step and figure. At these rehearsals the composer, or music director, begins to fit his "score" to the needs of the chorus. Often the dance director says, "I must have a few more bars to complete this figure and take 'em off and I need a crash in the midde so they can hold the picture before it breaks." So bars and crashes are supplied while you wait. The music thus, like the dialogue, becomes adapted to the physical needs of the movement. The composer also begins to change the tempo of his tunes; a march song when repeated as an encore becomes a waltz for sake of variety; another number must be re-synchronized for the quartette so that they can "support" a song which the chorus men haven't enough voice to "put over."

Gradually, too, the principals begin to rehearse their numbers with the chorus. Here the dance direc-

tor maps out the steps which the leading lady is to do, and the whole number takes shape. This must be so built that the ending has a climax destined to win applause. And while all these rehearsals are going on, strange isolated figures, off by themselves in back, are repeating the steps and movement of the chorus; they are the understudies who are thus prepared literally to step in, should any of the chorus fall out.

I'm told there is no fixed civil law to make the words and music of a song marry; each couple seems to have its own special custom. Whether the tune or the lyric comes first is like the hen and the egg—a grave problem. One famous musician never consults his lyricist at all: he writes out the tunes and then dares the lyric writer to do his worst. Another composer himself writes a "dummy" lyric in a gibberish whose syllables fit the tune; then an expert comes with a dictionary, and puts it into comic-opera English. Some few write both words and music; but it is more often done by teams used to each other. One will sit at the piano till the theme comes, and the other then urges words and music into a perfect wedding. A famous pair of brothers work the other way about; the lyric is often written first and from it bubbles up the tune. Others write a catchy refrain and then hunt for a first verse to see what it is all about. There is thus no rule.

But often the rehearsals begin with only half the necessary music written; it may not be known what the situation requires, especially if, as often happens, the composer only has a vague idea of what the book is about. Here structure again determines the type of words and music necessary in certain "spots." The first number must be an "ice breaker" of formidable proportions; this warms up the audience—hence the title, which is also what the taxi drivers call their first morning fare. The "theme number" generally carries the sentimental part of the story, and it is repeated with variations wherever an excuse can be found for it. When repeated often enough it is called a "reprise." It is very important to have a big "hit" number at the beginning of the second act so that it, too, is started with a "bang." A bad opening can kill the entire act. Two duets musn't follow one another and two numbers must be separated if they have the same tempo. Often a sentimental song will die in its tracks if it follows a "hot number"—one with a big dancing effect where the chorus drops exhausted in the wings; but the same sad sweetness will blossom beautifully if planted in another place. Thus, numbers, like the scenes, are often built at rehearsal and switched all over the lot. The importance of a song "hit" need not be stressed; one or two in a play will do more than anything else "to put it over"; when these are found, after the play is produced, every effort is made to "plug" them till no one could possibly forget them till

death do them part. Here is why you see composer and lyricist standing in the lobby after the show is first produced to watch the music sale, as one does a thermometer, to learn how the songs are faring.

Finally the day arrives when the show is "put together." It is here where book and chorus meet for the first time amid much rewriting. The most important need is to see how the numbers are "cued in," for the dialogue must be so prepared in approaching a number that it seems to grow naturally out of what has been said. And if this can be done on a laugh so much the better. The chorus or show girls now get some lines. Often a dozen such "bits" are saved till this great moment and some proudly walk off with a "So glad you're here, Mr. Van Alston."

Each act and scene must generally end in music devised to fit the plot. The end of a scene is called the "finaletto," the end of an act is the "finale," though the last curtain bears the lofty name of "ultimo." In the latter several of the lively numbers are brought together for a sort of hurrah finish, so that the orchestra "plays them out" on the hit number. Nothing could be more absurd than the way characters and chorus just have to alternate song with words in the final situations. Here the lyric writer, composer and author sit at a piano and write on the spot. Care must be taken that the music doesn't spoil the comedy lines, and yet what is sung must carry on the story and situation; for a sudden beat on a drum will kill a laugh as quickly as if someone "stepped on a line."

One manager with whom I was seated in the orchestra, after several hours of agonized watching, finally became philosophical. "The good old days are gone forever. Now I take strychnine before I look at what all this is costing me. See that set? Years ago I could have had it painted for $700. The scene painters got $30.00 or so a week, and they hadn't hifalutin' ideas of how many hours hard work their constitution would stand. Now with their union, they are too delicate to work more than so many hours a day; and somebody has to hold their paint brushes; though they can struggle manfully on all night if we pay them for the extra time. They average about $100 a week, normally; though most of our stuff always has to be rushed. As a result that 'Castle in Spain' now costs nearer $3,000. You can figure out for yourself what six of them will cost if we splurge as we must to meet the competition. $25,000 is a mild sum for a small affair, and most of my productions are nearer $80,000. They expect it of *me!* And they thought I was just as extravagant when the same show cost about $15,000. Why, I'm paying $2,500 for artificial flowers I used in the first act, and I once sneaked a whole road show on for that! You see that green gown the star is wearing? That cost, with the imported feathers,

more than all the costumes in one of my early shows.

"These dresses the girls are wearing cost $150 each; there are five changes and thirty girls. I'd have even more of a headache working out how much that adds up to than paying it when the time comes. My last operetta cost me about $75,000 just to costume, and I haven't heard the last of this one as I don't know what country the author may decide to put the last act when he rewrites it.

"And what you see here is only the half of what's happened. The rent of this theatre is now over $7,000 flat and once it could have been had for $2,000. The electric signs I use take exactly $100,000 a year out of the firm's pockets and that third act set has 3,000 electric bulbs playing on it.

"Do you realize this dress rehearsal will cost me just about $10,000! That's for the all-night stage hands who get a million dollars a minute after eleven o'clock. Before we even open my preliminary bills will be about $25,000. What for? Well, off the bat, besides this rehearsal I'd say typewriting parts and scripts; rent for the rehearsal halls, legal expenses for incorporating—a little precaution in case I go broke—and cartage of scenery, which will run about $3,000 a show before we get set in New York."

Yet, in spite of his groans he has made a fortune from such plays. It is not uncommon for musical comedies to attract each week to the box office forty or fifty thousand dollars, especially with well-known stars. Even the smaller type of show averages nearly thirty, or it can not live. So that while the expenses are heavy, the collateral earnings in the long run from the road, the sale of foreign rights, and the like, bring large fortunes. The Australian rights of one success were sold outright for $50,000. English options on American successes often bring as high as $25,000 only as an advance on royalty. *Rose-Marie,* for example, is reputed to have made Arthur Hammerstein nearly $3,000,000, and in one week recently a profit was made of over $10,000—and this after four years. No one can count up high enough even to guess what *The Show Boat* will earn.

For the author and musician also fortunes may be made. The average contract carries about 6 or 7 per cent. of the gross receipts, which is to be divided among those who make it. On a $40,000 week, there is thus about $3,000 royalty paid. The composer, if well known, generally gets the lion's share—from 2 to 3½ per cent., sometimes giving the lyric writer ½ to 1 per cent. out of his share; though often it is the manager who takes this responsibility. The author of the book also, if in demand, obtains 2 per cent.

The highly specialized nature of the talent required to make a musical show has limited the number of successful authors and composers working in this medium so that the experts are always

busy; some take part in three or four new productions each year. It is not unusual, therefore, to hear of certain musical comedy men who are earning $3,000 a week. But as one said to me, after rewriting his new play for the sixth time, "It is certainly a crazy business for a sensible fellow to be in." —GEORGE MIDDLETON, in *The Elks Magazine.*

Where Zona Gale Finds Romance

An Associated Press dispatch from her home town has this to say of the sources where one of our able American novelists finds rich material:

Zona Gale finds romance enough for writers in any small town.

For instance, the novelist said in an essay on her native State, "When I was graduated from school, Portage seemed the last place in the world to look for material for writing.

"There wasn't any romance in Portage; but, strangely enough, and still commonplace, I was to find whatever success I have had there."

And, she continued: "The two words, 'Portage, Wisconsin,' have become for me mesmerized, as have certain words of power in which orientals and others find potency, words which through immemorial repetition by the devout have become charged.

"Portage, Wisconsin. It seems strange that the majority of the people of the United States never have heard of it. Here it is with its memories and its settings, and not even the people who pass by on its 17 through trains daily ever note its name."

The Syndicating Business

While cost of operating newspaper syndicates is steadily increasing, newspaper editors are paying lower prices in their current purchases than ever before for features, according to Harry Staton, general manager of the *New York Herald Tribune Syndicate,* interviewed this week. He accounted for the paradox by declaring that the big syndicates are continually widening their markets by selling to more newspapers, and thus, although salaries of feature stars increase almost yearly, editors of the country as individuals are not being forced to pay the mounting bill.

Mr. Staton declared his own staff of forty writers and artists are now receiving salaries totaling $10,000 a week or more than $500,000 a year. Biggest money is being made by headliners on the staff such as J. N. Darling, Grantland Rice, Clare Briggs, Mark Sullivan, Gene Byrnes, Charles Voight, Charles Wellington, Rev. S. Parkes Cadman, and Thornton Burgess.

Spirited bidding among the syndicates for the services of leading feature producers is partly responsible for the high salaries, according to Mr. Staton, but not entirely so. For almost every star there

are four or five syndicates bidding for his work, he said.

"A feature is bought by a syndicate manager on what he considers are its possibilities," Mr. Staton said. "The usual payment to writers and artists is 50 per cent. of the gross sales. A syndicate allows 30 per cent. of its share for cost of selling and handling, which should permit a 20 per cent. profit. Invariably however, the profit is cut down 10 per cent. or less and in some cases features are carried at a loss to the syndicate because they are necessary to a well rounded service.

"The percentage of actual money return to the syndicate is much too small, but there are other advantages than profits when a syndicate is operated by a newspaper organization.

"The field for syndicate sales is broadening all the time. Today a good feature sells to only 150 newspapers, and there are some excellent features going to less than 100 newspapers. Such lists can be vastly increased, not only in this country, but abroad. We now have a man permanently established in Canada, another in London, and another in South America."

Mr. Staton championed the budget system of selling features, declaring it is chiefly advantageous, when features for a budget are gathered together by some successful daily or newspaper group.

"Wise editors are subscribing to one of the budget services as a feature foundation for their newspapers and are filling in the chinks with features purchased from independent syndicates," Mr. Staton said. He added that budget systems were brought into disrepute when editors were forced to take all of a group of features in order to get one star they wanted.

As evidence that syndicate prices are low, Mr. Staton said he sold features ranging from $3 a week to $300 a week. He declared the latter price was a record seldom attained by a syndicate feature.

Mr. Staton was asked if handling the temperaments represented in his $500,000 stable of stars is a difficult job.

"It does exasperate me at times," he declared. "But then I realize that they are entitled to extra consideration. Men who have for fifteen or twenty years been turning out new ideas every day, always being forced to pay for their own holidays, by working over-time to get features ahead, may be expected to be temperamental. The fact that other syndicates are bidding for their work gives them a sense of security and independence which does make their management troublesome at times, however."—*Editor & Publisher.*

Style

Style may be said to be the perfect expression of a well ordered and actively functioning spirit. This is good style, but there are other spirits, and therefore other styles.

To the average man and woman, busied with the average concerns

of daily life, style seems a remote and rather unimportant matter. Neat phrases and clever turns are the business of those who are born to plague the world with print, to turn out huge volumes which nobody reads or smartly written and quickly forgotten editorials, which are of little consequence any way. Fortunately those who are earning their bread and butter, who are buying and selling, or sewing and cooking, or chatting and laughing, bringing up children, playing golf, driving automobiles, just merely living and dying, do not have to bother about style.

When it comes to style in clothes we look at it differently, men and women alike. We study the fashions and the fashion books, we ask our dressmakers and tailors, we make it a great object of our lives to buy and wear what everybody else wears, yet all the time we are desperately anxious to give a touch of style by discovering something that will express our own lives a little more individually. And after all our effort and all our outlay we are liable to find that style is something inborn that no money and no study will perfectly achieve.

When we come to look into it a little more deeply, we see that even style in words affects us more than thought. We all have to speak, and it makes an immense difference to our success and happiness how we speak. We want to please and interest those about us, to be thought an agreeable and delightful companion and not a bore. Which we are depends very largely upon style. If we have long, trailing, ragged speech, wearisome repetitions, dull, worn, vulgar touches and phrases, people about us yawn. If we have a natural, easy, quick vivacity, a light way of telling a story, or unveiling a secret, we can talk all day about even our own affairs, and our friends will admire us and flock about us and seek our society, and we shall be popular and beloved; and it is largely a matter of style, the same thing that makes the successful books—and editorials—though we do not know it.

Back of the speech there is always the life and the conduct of life, and just the same qualities of style enter into and mould the life that fashion the speech and the garments. Some people's lives are naturally dull and styleless, there is no piquancy, no variety, no color in them, no pungency, no ardor, no purpose. They drift from day to day, with the inert exigency of the moment, they never put a touch of style into their living. Others throw a fling, a zest, a vivid splendor into every day, every hour, that makes life the glorious adventure of constant creation that it ought to be.

Long ago one John Milton wrote a great epic poem, which was a marvel of living style, and is now more forgotten than might be wished. This same Milton said that he who would be a great poet ought to make his own life a poem. Most of us average men and women would smile at the idea of

making our drab lives a great epic. We might at least aim to give them point and aptness and neatness and finish, say like the finish of a well-written editorial.—GAMALIEL BRADFORD, in *The Boston Herald.*

If You "Want to" Do It

"Why can't I write, when I want so much to be a writer?" a woman asks. "Other people no more clever than I have succeeded as writers, and I have often seen the very ideas which had occurred to me previously go over big when expressed by someone else. Why can't I get the inspiration to put my thoughts into words?"

Whole libraries have been written purposing to show the reader shortcuts to wealth and fame. Vast reservoirs of air have been exhausted telling arm-chair Napoleons how to win mastery over their environment. The result of all this is wasted effort, wasted money, wasted time, and the realization when it is perhaps too late that the only way to do what you think you can do is to do it.

The difference between the person who had the idea and the one who profited by it is that the first person waited for inspiration while the second waited for nothing, but started in to develop his idea and give it tangible form. The difference is not in the brains, but in the backbones of the two people, and that does not mean wishbone either.

Having ideas is easy, for ideas come spontaneously. Working them out calls for hard work. So many good ideas die aborning because the people who have them cannot overcome their initial inertia. They talk about doing things but they never make a start, or their start is so half-hearted that it fails to bear them through the trials and errors necessary to carry the idea through.—*Popular Knowledge.*

Mystery Story Plots

Plots for mystery stories, according to Walton Morton, fall—with minor variations—into the following classifications:

(*a.*) A world-wide scheme of what the young English writers call "The Bolshies" to overthrow all governments is frustrated by two youthful, white-flanneled Britons.

(*b.*) A brilliant doctor—half lunatic—engages on some scheme to transplant for his own wild purposes the brains of prominent citizens.

(*c.*) A long and harrowing story of crime becomes so complex and excessive that the writer finds he has but a single exit, namely, a belated explanation that the whole business has been the work of a sect of devil-worshippers.

(*d.*) Ill luck will follow the unfortunate owner of the famous Riefschneider Emeralds—or Anspacher Opals, or any other old thing.

(*e.*) The suspected hero really had a renegade twin brother.—*The Outlook.*

The Editor has a notion that the readers of this whimsical department—if any, and why—will enjoy quite as much as he did the following excerpts from a letter written by a new subscriber, Mr. James T. Morrison.

"After I had mailed to you my subscription to THE WRITER'S MONTHLY it came to my mind that since there would be a slight interval until the arrival of the magazine it might be well to occupy my spare moments in a further study of the sample copy I had received. Of course I had already read this from cover to cover, but I took it up once more in order more completely to digest its contents.

"After several times reading and studying your editorial on the four ways of arriving at the aims and purposes of the various periodicals, and becoming quite interested in your suggestions, I decided to put to a test my own ability to apply your methods.

"Naturally I chose that which was nearest to hand, namely, the sample copy, *Monthly*, gleaning what I could, first of all, from the title, and then from the structure of the journal itself.

"Having your aims and purposes as clearly as possible fixed in my mind, I composed an article of 1500 words which, for want of a better title, I called 'The Writer.'

"Afterward I sought to improve upon this and also to clarify the subject further by the process of reconstructing the whole thing, while at the same time seeking to remove every vestige of repetition.

"While engaged in this 'boiling down' I soon discovered that each sharpened and curtailed portion could be given an added force of expression far beyond the power of prose to convey, by the simple process of expressing the same thought in verse.

"This resulted in my second attempt's emerging from its chrysalis stage in the form of a composition containing twelve verses of eight lines each.

"Up to this time I had not considered any other objective than simply that of occupying my mind, together with self improvement.

"However, when, after continuing to 'boil it down' I at last felt

satisfied that I had said more in five short verses than I had done in twelve longer ones—much more, in fact, than I had formerly said in 1500 words of prose—it was then that I thought of submitting it to you!" And now the editor passes Mr. Morrison's poem on to you.

The Power of the Pen

JAMES T. MORRISON

"I heard behind me a great voice, as of a trumpet, saying, 'I am Alpha and Omega, the first and the last:' and, 'What thou seest, WRITE in a book.' "—Rev. 1-10, 11.

Since Jehovah spake the words, "Let there be light,"
Where before was chaos and the darkest night,
We can trace man's hesitation—
Until more illumination
Brought the urging that has prompted him to write.

If perchance that light for ages seemed to men
Oft to fade and grow quite dim at times, what then?
They were groping at the portal
Of what since became immortal,
And they little knew the power of the pen.

Time went on until, emerging from the past,
Man has burst into an empire strangely vast;
More enlightenment the dower
That has placed the mighty power
Of the written word into his hands at last.

We expect him soon to fly from Pole to Pole,
Urged ahead by his unconquerable soul:
Then from dark forgotten ages
Will have stepped immortal sages
Who will write that Man at last has found his goal:

Not alone the goal of having found the wings
That have lifted him above material things;
His inventive mind would rummage
Until, from this spreading plumage,
He would pluck the PEN that makes immortal kings.

It may be that our new friend received a specimen copy of the monthly that contained a form of contribution which we rarely print —poetry; otherwise a study of the issue would hardly have led him to believe that we were in the market for verse. Yet occasionally we do accept a poem: when it is short, possesses distinction, and seems especially suited to a highly specialized publication like this one. However, this comment is made only in passing; what strikes the Editor with agreeable force is the fact that the poet has so well exemplified his idea that an article may be boiled and re-boiled and boiled again until it takes a new form—without losing any of the substance.

The writer, whether he choose the medium of prose or that of verse, has advanced in his art by one long, impressive step when he has come to realize that needless words not only should but must be deleted if the product is to be quite effective. A second and scarcely less important step in authorship is to learn when *not* to compress but to be satisfied with the format —to carry over from book-making a word that suits this idea—in which he has presented his thought. Then comes the third step—that of learning how to build up a statement so as to enlarge it in its substance and not merely in its form.

This last process is one of the most important in all the craftsmanship of writing, and perhaps the most difficult to accomplish well. The inability to put flesh rather than clothes upon a skeleton has doomed many a potentially lively story to "stay dead," and so with an article, a book, a play.

A weakness of countless writers is that they do not see the difference between accretion and growth. The former is the process of laying on from without so as to increase the bulk, but not in any way developing the interior substance. Growth, on the other hand, if it be vital, is organic, and not merely accretional; it absolutely must come from within. The growing substance has something alive inside of it, therefore everything that adds to its bulk—that is, everything that is more than mere clothing—partakes of the essential nature of the life. The increase actually becomes the thing to which it is added.

The Editor has a notion that an illustration used many years ago by Henry Drummond, while descanting upon a subject in another field, may prove helpful in driving home this point. Stones grow, and so do potatoes, but of course not in the same way. Though sometimes they look alike, their natures are absolutely antipodal. Walk in a plowed field and pick up one of those smooth, round pieces of stone —a sort of large, brownish pebble —so often found in sections which in ages past harbored a body of water. How like a potato it is. And it grows, through the years— if it is not subjected to either abrasion or erosion. Now crack it, and observe the marks of growth by

the gradual laying on of outer additions, taken from the surrounding soil. And all its expansion is recorded in its substance because it is colored and qualified by that which is added to it.

Compare this growth by accretion with the homogeneous development of the tuber. It is first and last, vitally *one*, because its living principle permeates every least atom which it adds to its bulk.

Does your story grow in that way, O Author, or your article, your poem, your play, your book? If not, if you have added to it simply by laying on from without something that is not and cannot be a living part of it, you have done one of two things: You have begun to bury your child alive, or you have brought it forth, still born, and never will it be fit for anything else than a wooden overcoat.

Now isn't it a pesky thing about some ideas that they grow beyond the form which their progenitor designed for them?—just as some babies come to be giants when their parents would have them remain normal. The Editor had a notion that a few lines would suffice to embody his idea, and here it has grown—perhaps, alas, just like a cobble stone. And the worst of it is that the editorial noddle is still seething with ideas on the difference between benign and malignant growths, between a perfectly good nose and an excrescence; on mental food and exercise and their relation to the growth of a conception; and much more. But this isn't a book, is it?

What a microcosm is the present-day great ocean liner! Why doesn't someone write a novel set on one of these leviathans. They have the height of a skyscraper, the variety of a huge hotel and the intimacy yet supreme possibilities of aloofness found only in a club.

The many cross-sections of society that one finds while on cruise, are as diverting as they are multifarious. Where else under a single roof, so to say, can one find such diverse human elements? In a circus the animals are kept in a separate tent, with another for the side-show freaks. These unique folks mingle with the performers of "the big top" only for a few brief minutes, if at all. But on a great cruise boat all classes are thrown together, sometimes literally, in a manner most diverting to the observer of life, and assuredly the novelist is that.

Think of a vast floating ark on which priest and Chinaman, gambler and college professor, Gentile and Jew, banker and baker, European and American, illiterate and senator, diplomat and baby—oh, a hundred types among four hundred passengers and four hundred crew-folk—come into daily contact, each with as many others as would put an old-fashioned kaleidoscope to shame. Here surely our novelist would find characters a plenty for some human comedy—or tragedy. It is a great temptation to catalog them by the hour, from "crook" to saint, for both are here

and all sorts and conditions of men range between.

Not only are the *dramatis personae* all ready to hand, and most of them as susceptible of observation as if they were curious bugs impaled on a collector's pins, but they are doing interesting things that inevitably reveal character and provide the ingredients of drama: situation, contrast, intrigue, clash, suspense, surprise, climax, and all the rest. They dance, dine, bargain, gossip, boast, lecture, sing, gamble, exercise, disport, slave, direct, manage and do actually all the things that are to be seen and heard in any large conglomeration of allegedly civilized humanity.

This last statement is much more literally true than those who are not acquainted with the last word in ship construction would suspect. For example, the really marvellous Hamburg-American flagship, the New York, seems to the Editor to be a miracle, no less. While cruising over part of the course followed by Columbus in his tiny caravels, not to mention those vasty inner seas whereover Portuguese and Spaniard, Berber and Moor, Phoenician and Roman, Greek and Levantine, sailed in centuries past, one wonders at the luxuries which even an impecunious quill driver may enjoy at a modest price.

So the setting is surely here, together with all the "props" for play, novel or movie, with the characters doing the things that put them into dramatic situations either afloat or ashore in strange Mediterranean ports.

What do you prefer, Madame Author, Mr. Penman, for the opening situation? Something as unexpected as a girl with a rifle? Here she is—aiming in the ship's shooting gallery at a moving picture of all sorts of African game shown in the ship's hold on a bullet-proof screen. Ping! The picture freezes instantly into immobility, and a glowing spot shows that her bullet has taken the game just back of the left foreleg. No drama here, you say, but only a clever new device to while away an hour at sea. But wait. Something goes wrong with the mechanism and the attendant goes out through the shooting gallery to look at the target screen. As he does so an iron door closes in before the shooter, to prevent a careless marksman from discharging his rifle at a human target. Now suppose—but you may do your own supposing.

There is drama, or setting, or character revelation, too, in a dozen different deck games, whether you prefer a comedy of manners, a farce, or something more vital. We have bowling, deck quoits, ring toss, deck tennis, putting, shovel (or shuffle) board, boxing, hook-the-ring, and even others. And so also, there is story material in the radio heard in every stateroom; in the card games, the keno parties, the "horse races", in the tiled swimming pool, the club meetings, the gala events, the gift and flower shops aboard, and in all the array of occupations that differ not at all from those found ashore except perhaps in their occasional uniqueness. So the Editor has a notion

that a good novel might well be set on a great modern ship like this one, with its motley inhabitants.

But there is also drama—more grim but no less thrilling—below decks. The petty officers, the stewards, the cooks, the kitchen men, the engineers, the men who manage the 35,000-ton-capacity oil tanks, the Chinese laundrymen, the dozen other functionaries, all go to make up a society as complex as that found in any city, and he who cannot concoct of this clock-work life a story of intrigue or of humor that will make him famous would not be able to write a best-selling novel dealing with life ashore. But —most of us can't do that either! So, maybe you would better do what you were planning to do, instead of achieving literary fame via the high seas. At all events, a cruise ship of the first order is a marvellous world in miniature, as fascinating as it is complex.

Today the editor heard an anecdote told at a Kiwanis Club luncheon. Mr. Mencken would suggest that this fact accounts for many things. Anyhow, here's the story:

A New York City clergyman of some distinction was spending his vacation in a Maine village. When the first Sunday came he and his small daughter went to church. It soon developed that the little congregation was without a pastor, so the deacon asked the New York minister to preach, and this he cheerfully did.

He noticed that there was no place on the order of service for the taking up of a collection, but he made no comment until after the service and the little congregation had filed out. Then in curiosity he asked the sexton about the matter.

"Do you see that box by the door?" said the old man. "Well, everyone as wants to puts his offerin' in there as he goes out; that's the only collection we have here."

Thinking that one could not trust his congregation in that way, the preacher smiled, and quietly slipped a dollar bill into the box while the sexton's back was turned, the little girl put in a dime, and both started toward their cottage.

In a few moments they heard a quavery voice calling, "Hi, there, wait jest a mite!"

They turned and saw the old sexton hobbling after them as fast as shaky legs could carry him.

When he reached the pair he held out his hand and panted: "Here—we always give the visitin' preacher what's in the box," and he handed the astonished clergyman one dollar and ten cents.

The preacher was nonplussed.

Presently his little daughter piped up: "Daddy, I've just been thinking that we never take out of a thing more than we put into it, do we?"

Pathfinder, Washington, D. C., has a page of "gimcracks and wisecracks" that calls for things "humorous and smart". The page is made up of short anecdotes, puns, riddles, and the like. Pays $1.00 on acceptance.

Outdoor Life, 1824 Curtis St., Denver, Colo., wants correspondents for their "where-to-go" department. Anyone intelligently familiar with the hunting and fishing possibilities of a certain section of country should be eligible to answer inquiries from their readers. Payment is made by a complimentary subscription.

Hunter-Trader-Trapper, Columbus, Ohio, conducts an angler's photo contest each year. Pictures of several different kinds of fish, also fishing waters, lake and stream, may be entered. An issue of the magazine in March or April will give full particulars. Prizes are given in merchandise of advertisers in their columns. First prize in the different groups is $20.00, second, $10.00. No expensive photograph equipment is needed. I have been successful in the last three contests, using a common pocket camera.—J. C. F.

The United Presbyterian Publishing Company, 209 Ninth Street, Pittsburgh, Pa., publishes four church papers: the United Presbyterian, the Christian Union Herald, the Youth's Evangelist, and Olive Plants.

The United Presbyterian generally uses syndicated stories, but will buy material of about 2500 words suitable for young people of high school age, or younger. They pay five dollars per story, and will not consider serials.

Dr. R. L. Lanning, editor of the Christian Union Herald, uses syndicated material entirely now, except for serials. Other denominational papers using the same material are: M. E. North, M. E. South, Congregational, Christian and United Brethren. The chairman of the committee who makes the selection is Dr. A. D. Moore, 420 Plum Street, Cincinnati, Ohio. Dr. Lanning says, "We do not care for serials about difficulties among church members. We have so much other material along that line that we like our stories to be entirely different." The editor of the Christian Herald, New York, reports practically the same thing.

Dr. R. J. Miller, editor of the Youth's Evangelist, is unusually fine to deal with. After accepting my first story at customary rates, he wrote again saying that a check was being mailed to me for double the amount promised. He is in the market for a limited number of stories, and adventure or historical articles, for boys and girls of grammar school age. Stories should not exceed 1200 words, while articles should be much shorter. Illustrations or photographs used will be paid for at good rates. Payment for stories is on publication, and varies from a fourth to over half a cent per word. The editor writes: "If I fall in love with a character, I am blind to almost anything else." The stories should be bright and cheerful, helpful, but not "preachy".

The Unity School of Christianity, Kansas City, Mo., sends a "rejection slip" in the form of a letter, and encloses a booklet describing the requirements of their different publications.

Miss Pearl Campbell, editor of the Young Churchman, Milwaukee, Wis., wrote on the rejection slip: "Overstocked at present. Do you really think that a story which begins with a funeral would appeal to young people of this generation?"

Fleming H. Revell Co., New York, require that a circular-form, which they supply, be filled out and sent with manuscripts. They ask for a resumé of the book, and a statement as to what idea the author intends to convey, to what class of readers he expects his story to appeal, and what means, if any, he has of helping to sell it. They are prompt in acknowledging manuscripts, and send a very courteous letter of encouragement when returning them.

I submitted a book-length manuscript to the Biola Book Room, Los Angeles, Cal., three months ago. After six weeks I wrote, asking whether it had been received. They replied that it was in the hands of their readers. I have had no further word, but attribute the delay to the recent change in management of the King's Business, of which the Book Room is a part.

"The Bible Lover's Digest" is the name of a new magazine which entered the field of religious journalism with the January issue. Its editor is Keith L. Brooks, 536 S. Hope Street, Los Angeles, Calif. His aim will be to set before the reader in short, terse paragraphs the very cream of Scriptural comment. It will be "practical, constructive, and courteous."—G. E. R.

The Spur, 425 Fifth Av., New York, seems hard put to it to find space, but usually finds room for descriptions of horse shows or similar events if they are well illustrated. One must be very careful with the headings. "Mr. Brown on Glengary," or "Miss Robinson driving Polar Star," will not do. Names in full, dates and places must be given, with detail. Acceptances are prompt and rates generous.

Science and Invention, 230 Fifth Av., New York, in refusing an article on Rotor Ships wrote, "Have already featured an article on this

subject," on the printed rejection slip. The rejection slip itself invites manuscripts on scientific fiction, astronomy, aviation, biology, chemistry, inventions, magic, physics, radio, mechanical "wrinkles" for the home workman, and all sciences in general. The necessity of original photographs and rough sketches is impressed, as is the impossibility of printing any clippings or other material not distinctly original.

John Martin's Book, 33 W. 49th St., New York, is more than ordinarily prompt when accepting material. Their rates have increased greatly during the past four years and they now pay well over a cent a word for what pleases them. I can remember getting four dollars apiece for stories from them, and now I receive twenty dollars for stories of the same length. Much of their work is arranged for ahead of time. They use only one or two serials a year, but plan more or less connected series of stories by different authors around certain ideas or places.

All About Switzerland, 241 Fifth Av., New York, rejects with a personal letter: "We want to thank you for submitting your article, 'The Horse Show at Caux'. We have so much material on hand that we are afraid it would be unfair to ourselves to purchase more at this time and we therefore regretfully return the same."

Junior World, of the Christian Board of Publication, St. Louis, pays at the end of the month following acceptance at the old rate of a half-cent a word. Since Miss Warren left the paper, set printed acceptances are the rule instead of the friendly letters which formerly helped to make up for the low rate.

Writing from a distance for the American market is technically not as difficult as I feared it would be when we moved to Europe. Editors seem to take particular pride in being prompt and considerate with their foreign contributors and I have never so much as lost a manuscript.

I enclose American stamps whenever possible in submitting manuscripts, as the International Postage Coupons are expensive. For example, one coupon costs me thirty-five pfennigs—about nine cents—and is only good for a five cent stamp in America. This counts up too quickly when one sends out a number of manuscripts from Germany.—M. A. S.

With the new edition of "Where and How to Sell Manuscripts" just off the press, the question comes up again—as it did to me upon receipt of earlier editions—How can I make use of the market news in The Writer's Monthly to best advantage in keeping my directory up-to-date? Notations on the pages of the book itself are O.K. as far as changes in address and notices of discontinuance of publications are concerned, but the use of even brief marginal notes on the many additions of new publications and for late information on existing magazines would soon fill the available space and end in con-

The last changes in "Where and How to Sell Manuscripts" (fifth edition) were made early in December, 1928.—EDITOR.

fusion—besides being unnecessarily laborious. Inserting blank pages in the book for additional notes or pasting in clippings makes the book unwieldly and the desired information difficult of access. The best results with the least labor, I have found, can be attained by keeping my file of The Writer's Monthly conveniently at hand and referring to the several items in "Where to Sell" and "Experience Meeting" by notations on loose sheets of paper kept in a file folder. These sheets are separated by guides bearing chapter headings of the several sections of "Where and How". On the sheets under the proper chapter heading (more than one chapter if desired) I note simply the name of the magazine and a page reference—such as "Motor Boat 12-28-568" for a reference to the latest information on Motor Boat as given on page 568 of the December, 1928, issue of The Writer's Monthly. Later references to the same magazine would be added after the first entry and all earlier ones struck out. No attempt need be made to arrange the names under the various chapter headings in alphabetical order for there will never be more than two or three sheets in any one section to be looked over. When I take down my copy of "Where and How" to look up new markets for, say, outdoor stories, I also turn to the corresponding section of my supplementary file and feel assured that I then have up-to-date information at hand or readily available on all outdoor magazines.

When I start to apply this method to the new edition of the directory, I shall start my reference file several months back in my files of The Writer's Monthly so as to be sure to catch all additions that have been made since the date of completion of the manuscript. Perhaps the publishers will kindly note after this item the approximate date upon which their labor of compilation was completed and so give me—and others who might be interested in my method—something definite to work to.—F.M.W.

One of the greatest time-savers and conveniences I have found for the part-time writer is one of the large envelopes that will hold a full sized sheet of paper and has three compartments. Stories can be laid aside in this to "cool" without being lost or one can arrange one's work so that it can be started with the least time wasted. I'm not speaking of the elaborate affairs of leather—which cease to be an envelope, by the way—but of the cheap little ones that can be picked up at the five and ten cent stores for a dime. They also have the cardboard backs that are excellent for the person who writes more than one story at a time, one of which must be laid aside for a while. The cardboard backs not only protect the manuscript from being mussed in a desk drawer, but keep the pages together, as well as any other matter concerning the article or story that should be kept together. These can be had at five for a dime. Try them and see the time and worry you save.—S.R.C.

When the Writer Reads

Short Stories from Vanity Fair

Here we have an anthology of forty-one stories, few lengthened beyond 2000 words, and yet within that brief compass all fulfilling everything the intelligent reader could ask for in the way of structure, character, charm, directness and whatnot. It is inevitable, as Vanity Fair's editor points out, that the majority of these stories should come from European writers, because in Europe the short-story is a form assiduously cultivated.

This book is recommended to all students of writing. Stories are included by Sherwood Anderson, Robert C. Benchley, Colette, Thomas Burke, Arthur Schnitzler, Ferenc Molnar, Paul Morand, and others.—Horace Liveright, New York. $2.50.

American Criticism

The space that we can devote to a book not primarily concerned with practical writing is limited—too limited for the full consideration that Norman Foerster's survey of American criticism deserves. This is not a treatise on the form of criticism seen in book-reviewing, but on criticism in its larger literary aspects. Briefly, the author analyzes the literary creeds of Poe, Emerson, Lowell and Whitman, concluding with a study of present-day critics.

Altogether, it is an illuminating and profound volume, one that we can recommend in the highest terms to the few whose background, tastes and leisure enable them to appreciate it.—Houghton Mifflin Co., Boston. $3.00.

The Structure of the Novel

Here, within the brief compass of 150 pages, is a book that we have long been awaiting. Several of the previous books on the novel have gone out of print; those that remain are for the most part academic and discussional. Edwin Muir, in the sixth of the series of Hogarth Lectures, treats of the novel from the standpoint of plot, and classifies all novels into two differing types. Out of these two types spring the novel of action and character, the dramatic novel, the chronicle, and the period novel.

It now remains for some practical writer, upon the basis of Mr. Muir's conclusions, which can hardly be gainsaid, to carry them into actual practice, and to show,

with definite example, not how novels have been written, but how they may be written. Meanwhile, "The Structure of the Novel" is highly recommended to any student of this great form. It is not the least distinction of the book that the references throughout are drawn from easily accessible books. Harcourt, Brace & Co., New York. $1.25.

Contemporary American Poets

This anthology of verse, which has recently come from the press, contains the work of over 200 verse-writers. Horace C. Baker, the editor of the volume, comments: "It is a beautiful thing that so many excellent writers should devote themselves to the unprofitable task of writing poetry instead of prose."

The usual poetical themes are here—nature, personality and occasion. Among other poems, Sally Bruce Kinsolving's "March," and Ellen M. Carroll's apostrophe to June, strike a high note.—The Stratford Company, Boston. $3.50.

The Only Two Ways to Write a Story

This is not a book on story-writing—it is a series of dogmatic analyses after the case-method of ten "stories of accomplishment", including one by the author, John Gallishaw, and eleven "stories of decision". So there you have it. If in the story you have to tell, the main character knows his own mind, proceed according to Section I; if he doesn't, turn to Section II.

It is as an anthology of magazine fiction to put on the shelf beside Robert W. Neal's "Today's Short Stories Analyzed", and Esenwein's "Studying the Short-Story" that the book is really valuable. The selections include stories from Frank R. Adams, William Dudley Pelley, Thomas Beer, Mary Synon, Fannie Kilbourne and other popular writers, and these stories are well worth studying by Mr. Gallishaw's methods. After which, go and write your own. G. P. Putnam's Sons, New York. $5.00.

The Australian and New Zealand Writers' and Artists' Year Book

This reference book is the only press contributors' directory published in Australasia, and is compiled annually for the benefit and guidance of those who aspire to sell fiction, articles, poems, paragraphs, cartoons, humorous drawings, photographs, plays, scenarios, etc., to newspapers, book publishers, syndicates and producers in that territory. The 1929 edition has been enlarged by 16 pages; every section thoroughly revised and brought up-to-date, and contains among other new information features additional instructive articles by experts. The publisher has set aside a limited number of copies for American subscribers. These can be secured by writing direct to Cecil Ringstad, Box 2876 N, G. P. O., Sydney, Australia, and enclosing international money order for 75c.

The Writer's Monthly

A Journal for All Who Write

Edited by
J. BERG ESENWEIN

Assistant Editors
WILLIAM B. McCOURTIE
VICTORIA E. WIEGAND

Business Manager
F. ARTHUR METCALF

Entered at the Springfield, Massachusetts, Post Office as Second Class Matter.

Copyright, 1929, by The Home Correspondence School. ALL RIGHTS RESERVED.

Price 25 cents a copy; $3.00 a year
Canada, $3.25; Foreign, $3.50

Published monthly by The Home Correspondence School, Myrick Building, Springfield, Mass.

IMPORTANT NOTICE

Change of address must reach the publishers before the fifteenth of the month preceding issue, otherwise no number can be duplicated. Subscribers must give old addresses when sending in the new, specifically addressing the notice to The Writer's Monthly.

Return postage must accompany all regular articles intended for publication.

In no case can short items for the Departments be returned if unavailable.

Notice of accepted material will be sent promptly with payment on acceptance. However, items for "Experience Meeting" will be paid for only in shorter or longer subscriptions to *The Writer's Monthly*, to be sent to any desired person. Items of news will not be paid for.

Vol. XXXIII **April** **No. 4**

It would be interesting to trace to their sometimes remote sources a considerable number of the phrases which have through the years crystallized into idiom and even aphorism. Some of them would be shown to have suffered sea changes most surprising in their transit from age to age; others would be disclosed as conveying meanings now which are quite the reverse of their original denotations.

An expressive relic of the past comes down to us out of the heartening assurance of Caleb and Joshua, given to the timorous Israelites who preferred not to risk the perils of adventuring into Canaan, which five-sixths of their spies had told them was peopled with giants. "Ye are well able to go up and possess the land!" said courageous Joshua, and by following his leadership they won at length to the promised land. And incidentally we have in these last three words another epithet which seems to have achieved immortality —the promised land. So these ancient expressions are fitly yoked.

There are two kinds of writers who seem not destined to enter into their longed-for Canaan—those who fear to fight the giants, and those who, quite lacking in preparation, essay the conquest with nothing but boldness for equipment. The former waste their days in sighings, while the latter receive the drubbings that they deserve. They meet sons of Anak and esteem them giants because they themselves are pygmies at heart. Those who are fearful are, after all, brothers of the presumptuous—and neither "go up and possess the land."

"My mind to me a kingdom is," sang the poet. The trope is suggestive. Who rules this mind of ours—that sort of progressive yet absolute monarch which we commonly call a "benevolent autocrat" who orders affairs according to his wise will; or a vacillating king who fears the disorder which he knows himself too feeble to banish; or a regent to whom we have weakly surrendered our sovereignty? But even the last two are better than an interregnum of anarchy. It is decidedly worth while for a man to get acquainted with the kingdom of his mind and find out who rules it.

In the preface to his *Comedie Humaine*, Balzac said, "The writer who cannot stand the fire of criticism is no more fit to start upon the career of authorship than a traveler is fit to undertake a journey if prepared only for fine weather."

It is difficult if not impossible to explain to one's own satisfaction in every case why a given manuscript does not sell. After all the definite reasons have been canvassed and none found to give a precise explanation, there remains another, the most common because the most broadly applicable of all: The editor did not find the manuscript "desirable."

Desirable—that which evokes a desire to possess. It is quite definitely this quality which must inhere in every manuscript that sells—it must literally make an editor want it, actively want it, for his periodical. For the members of this czaristic fraternity rarely spend their own rubles and therefore may not casually buy in a moment of desire only to discard by a later whim. When they seriously wish to purchase an offering it is to meet an equally serious need. So a manuscript is like beauty— its prosperity lies in the eye of the beholder at a given time.

It is too much of a truism to need reiteration that length, timeliness, style of presentation, importance of subject matter and other such intrinsic qualities affect the salability of a piece, but all these things cannot effect a sale unless some editor desires it. So that is why many a good manuscript goes about begging—unless its author becomes discouraged too soon—until it meets the eye of a purchaser who desires just that sort of thing at the time when it is offered. Two good ways to whet the editorial desire are to invest the offering with every good quality possible in the circumstances, and send it to the most likely markets. All of which is "old stuff", yet none the less valid.

The protest against plot is mainly a protest against an inartistic, implausible and officious ordering of the affairs of story characters, attributable to over-zealous tinkering on the part of the author.

But a weak story cannot be made strong by the compounding of meaningless and unconvincing incident; it can only be strengthened by the uprising of a new conviction of the force and meaning of the story, whereby the whole action is simplified.

This firm integration is the very heart of design and it is never inconsistent with the production of a narrative that so far possesses the uncomplicated pattern of life as often to seem without predetermined plot.

Craftsmanship is the skillful adaption of means to ends, and skill is the product of patient labor wisely directed.

In one side of his nature the writer can afford to be gregarious, but in the other he must learn to be solitary so as to attain to individuality. Anyone who becomes easily bored when he is alone can never rise above mediocrity.

Clever phrase making can never be a lasting substitute for clear thought-expression.

What joy is greater than that of reviving ones pleasure in a forgotten book! Happy is the man who has enough well-filled shelves to permit him to wander as one does betimes about a town for long unvisited, within whose precincts happy hours—grown happier, of course, in the retrospect—were spent years ago. To come across once a loved book into whose pages we have not dipped for a decade, and slowly reawaken to its delights, is like rebuilding a broken-down altar at which worship in days gone by was wont to be held.

The writer who puts on airs needs to.

H. C. S. Folks

Katherine Thompson Creal, Bryson City, N. C., has during the past year had contributions published in the following periodicals: Girl's Friend (St. Louis), Kind Words (Nashville, Tenn.), The Children's Comrade (St. Louis), Georgetown (College) Alumnus, The Pioneer (Statesville, N. C.), Asheville (N. C.) Citizen.

Winifred Nyce, Dallas, Texas, had a story entitled "A Little Child" in the January issue of the Magnificat (Manchester).

"Rugged Faces", a poem by Mary R. Hartman, Decatur, Ill., which was copyrighted by the Stratford Company in "Contemporary American Poets", appeared in the February issue of the Illinois Teacher (Springfield, Illinois).

Elmer L. Callihan, Austin, Texas, has had published the following feature articles: "One Woman Feeds the World" in the January issue of The Texas Monthly (Ft. Worth, Texas); "Growing Dollars", syndicated over the U. S. by the Newspaper Feature Service (New York); "Texas Has a World Wonder" in a recent issue of The Dallas News feature section; and a number of other articles to various Texas newspapers. Mr. Callihan is now serving as editor of the Texas Feature Service, Austin, Texas.

"Lamentations of a Lefty"—a "left-handed article"—by Prof. Paul W. Chapman, Athens, Ga., appeared in the January issue of Columbia (New Haven, Conn.).

Charles E. Kaufman, Colorado Springs, Colo., was winner of one of the first prizes in the contest for the definition of Character, recently conducted by The Forum.

The February number of Poets' Scroll (Howe, Okla.) contained a photograph, two poems, and a full-page biography of Rehge L. Rolle, Kansas City, Mo.

Roy A. Elliott, Washington, D. C., had a story, "Lennie's Manger Bed", and a sketch, "Our Deeds Live After Us", in recent issues of The Waifs' Messenger (Chicago).

"The Stunt Artist" in the February issue of Flying Stories is by Jas. H. Ashabranner, New Albany, Ind.

The leading article in the Chatelaine (Toronto) for November, entitled "Until Love Dies", was by Madge Macbeth (Ottawa, Canada).

Elizabeth Williams Cosgrove, Muskogee, Okla., is turning out a good deal of material. Besides her customary articles regularly furnished twice a week to the Times-Democrat (Muskogee) she has an article, "Geronimo, The Apache Warrior" in the December American Indian (Tulsa, Okla.), and a beautiful short poem, "Music", in the November-December Prism (Hutchinson, Kans.).

"Law of the Land", the feature story in the March issue of People's Home Journal is by Dana Guest (pen name) Campo, Colo.

"The Paint Brush Knocks at the Sanctum Door", by E. H. Brown, Dallas, Texas, appeared in the December issue of the Magazine of Business (Chicago).

Mary Chase Cornelius, Birmingham, Ala., is continually selling her verse, and has a story in True Experiences for January.

L. H. Hardingham, San Francisco, Calif., had a story entitled "The Death-Bloom" in the April issue of Murder Mysteries, under the pen name of Bertram Russell, and a novelette, "The Scourge of B'Moth" in Weird Tales under the same pen name.

Lois Snelling, Gardena, Calif., has had contributions in recent issues of the following periodicals; New York Theatre Program, Ozark Life, The Flower Grower (Calcium, N. Y.), Keith's Beautiful Homes (Minneapolis), and Christian Endeavor World (Boston).

Blanche B. Shepardson, Wallingford, Conn., had a story entitled "Napoleon, The Fire Horse", in the October issue of Woman's Home Companion", another story, "A Christmas Conversation" in Babyhood (Marion, Ind.) for December, and a poem in Sunshine entitled "Puzzling".

Fannie Gertrude Painter, Sheridan, Wyo., had a story, "Hearts in the Big Horns" in the September issue of the Household Guest (Chicago), and another story, "A Present-Day Miracle" in Mother's-Home Life (Chicago) for February. Miss Painter is also author of "Cravinetting for Future Rainy Days" in Weekly Underwriter, "Father's Style", in Daily News Record, "How the Western Store Changes the 'Dude' into Cowboy", in Women's Wear Daily, and "Novelist's Home in the Rockies" (an interview with Mary Roberts Rinehart) in The National Magazine.

M. S. Coffman, Cleburne, Texas, is the author of an interesting story, "How I Won My Horse", which appeared in the January issue of Wide World.

Augusta Leinard, San Francisco, Calif., is the author of an extremely well-presented and illustrated story. "The Lady with a Lamp" which is used as publicity in a booklet produced by the Commonwealth Edison Electric Shops of Chicago.

The December number of the National Magazine (Washington) had an interesting story entitled "The Infant Jesus" by Ethel Pickard, Syracuse, N. J.

Cleon Emery, Barlow, Oregon, had two poems, "The Father's Care" and "A Prayer for the New Year" published in the October 25th and January 3d issues of The Pacific Christian Advocate (Portland, Oregon); and an article in the January issue of Poultry Tribune (Mt. Morris, Ill.).

Douglas Mussinon, Cincinnati, Ohio, is the author of two stories of the Canadian Northwest published in Ace-High Magazine. "Red Jorg's Last Stand" appeared in the second February issue, and "MacByrne Breaks Yukon Camp" in the first March issue.

Lena C. Ahlers, Stronghurst, Ill., had a book under the title "Inspiring Lives of Sixty Famous Men" published by Albert Whitman and Company (Chicago) in October, and the same firm will bring out her bird book in the spring. Other contributions that Miss Ahlers has had published recently are: "My Christmas Visitants", in the December issue of Flower Grower (Calcium, N Y.), and Ramona's Garden" in the January issue of the same magazine; "The Blue Bird's Wings" in Olive Leaf (Rock Island, Ill.); "Raising Geese" in the Dixie Poultry Journal (Nashville); "From Duckling to Duck" in Farm Life (Spencer, Ind.); "Virginia Dare" in Schoolmate (Belleville, Ill.); "Winter Birds" in Girls' Circle (St. Louis); and "Caring for Oleanders" in Home Circle (Louisville, Ky.).

Destined to Authorship—A teacher was explaining to his pupils the intricacies of conjugating a verb. At the end of the lesson he said to Toto:

"I love, you love, she loves—what's that, Toto?"

"Please, sir, the eternal triangle."—French Humor.

A Student of the Old Masters—Editor (inspecting young author's jokes): "Say, boy, are you a humorist or a memory expert?"—J. E. R.

A Deserved Accolade—"If the King of Belgium could only read my jokes," said the colyumist proudly, "he'd probably give me a title."

"Yes, he'd surely dub you Barren of Humor."—David Ferris Kirby.

Reasonably Effective—Inquisitive: "Do you think you've boosted your circulation by giving a year's subscription for the biggest potato raised in the county?"

Editor: "Maybe not, but I got four barrels of samples."—Albright Bulletin.

A Bobbed Poem—Little Bobby was always writing poems. If any domestic event of importance occurred, such as the purchasing of a new piece of furniture, Bobby rushed for pencil and paper and began an ode to the new piece of furniture. The other day Bobby's sister returned from the barber with her hair bobbed. Such an event was of paramount importance to the youthful poet.

"But," protested his sister, "you should have written the poem to my long hair before it was cut. How can you write verses on short hair?"

"That's all right," said Bobby brightly. "I'll just write a short poem."—Yorkshire Weekly Post.

Easily Rectified—It is related of a Laramie editor in the wild and woolly days that one day when he was seated at his desk with his spurred boots cocked high, an excited citizen rushed in and said, "See here, you ornery, pi-eyed galoot, your (circumstantially delineated) rag has published an announcement of my death. You've got to correct that at once!"

"Well," drawled the editor, "in the interests of accuracy I feel that this thing must be set right without delay," and he pulled his derringer and fired.—R. S. V. P.

Mitigating—A few weeks ago a mediocre play was being performed in a small theatre of Paris; and at the end some one announced that the play had been written by two authors. Tristan Bernard, who was one of the audience, began to applaud excitedly and to shout:

"What happiness! What happiness! There are two of them."

"What difference does that make to you?" asked someone.

"I would have felt very sad to think that one author by himself could have been so stupid."—Southeast Portland Index.

GUILD MEMBERS SAVED $1,150,000 LAST YEAR!

What Did YOU Save on Your Books?

ARLY 70,000 people took advantage of this
pportunity to reduce the cost of the best new
ooks *without a guarantee of satisfaction*. And
ere more than satisfied! Now, a final check
the slightest displeasure has been added to the
lan and the membership is growing by thou-

bers have received the following outstanding
successes—at a tremendous cash saving:

RISTRAM
RCUS PARADE
RADER HORN
LACK MAJESTY
D GIRL
PPY MOUNTAIN
ANÇOIS VILLON
INT COUNTER POINT
ET GENERAL GRANT
THOLOGY OF WORLD POETRY
AGIC ISLAND

nany others—all at a price that makes non-
ship a useless extravagance.

Books of this kind—important, worth while, the best thought and writing of our day, will be published in the future just as they have been in the past. You will buy your share of them some way. You will not allow the few exceptional titles that appear, to escape you *if you know of them*. But WILL you know of them? And—if you do—will you pay full price for them? IT IS NOT NECESSARY! You can have the twelve best books of the year delivered at your door, one each month, for a single subscription fee that reduces their cost materially.

You may naturally assume, that to produce expensive books like those listed here for a great deal less than the publishers' prices, that some economy is practiced in the printing or binding. THIS IS NOT THE CASE! Every book is handsomely bound in the best *cloth*. Many are illustrated. The paper and printing are, in every case, excellent. The exclusive Guild edition differs from the trade edition only in points of taste. Never is it inferior in any way; often it is better.

You receive your books on the same day the book appears on sale in the stores. You are reading tomorrow's best sellers while the reviewers are *writing* their opinions.

Now, to the scores of reasons so many thousands of intelligent readers have found for joining the Guild, the privilege of exchanging books has been added!

Your books are chosen by an eminent Board of Editors headed by Carl Van Doren. They are selected from manuscripts *before* publication. The record of this Board's past success is a guarantee of the quality of their future selections.

You Cannot LOSE!

Mail the coupon today for the new booklet WINGS and complete details of the *exchange privilege*.

THE LITERARY GUILD
Dept. 72 W. M.
55 Fifth Avenue **New York**

THE LITERARY GUILD, Dep't 72 W. M.
55 Fifth Avenue, New York, N. Y.

You may send me a copy of the booklet WINGS free and without obligation.

Name.....

Address.....

City.....*State*.....

Where to Sell

Every endeavor is made to secure accurate information regarding markets, but no guarantee is given of accuracy, nor is any responsibility assumed for operations based upon information given. Our readers are urgently asked to send information of new markets, suspensions, and prize contests.

PRIZE CONTESTS

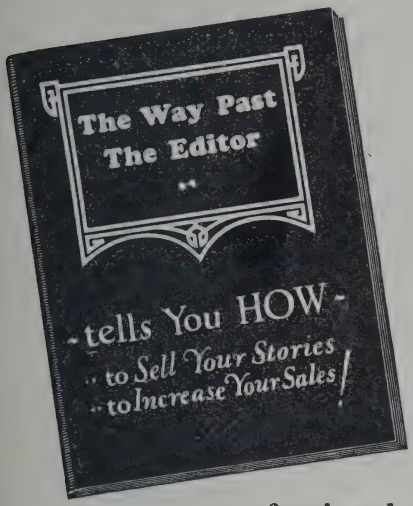
The Atlantic Monthly Press announces the second Atlantic Prize Novel Competition for the most interesting novel of any kind, sort or description. $10,000 in addition to book royalties will be paid to the winner for the right to serialize the story in the Atlantic, and to publish it in book form. Cinema or dramatic rights remain with the author. The Competition is open to authors of all nationalities, the only stipulation being that, whatever the original version, the final manuscript must be submitted in English. The contest will be judged by the editorial staff of the Atlantic Monthly and the Atlantic Monthly Press. The winning novel will be issued in book form in the United States and Canada by Little, Brown & Company, and in Great Britain by George G. Harrap & Company. All manuscripts must be unpublished work, typed and submitted before January 15, 1930, to The Atlantic Monthly Press, 8 Arlington St., Boston, Mass.

True Story Magazine, 1926 Broadway, New York, will award until further notice, a series of nine prizes each month for true stories—$1000, $600, $400, two prizes of $200 each, and four of $150 each. All stories must be written in the first person, based on facts that happened either in the lives of the writers, or to people of their acquaintance, proper evidence of truth to be furnished by writers on request. Manuscripts, to be considered for the contest must be addressed to True Story Manuscript Contest, Dept. C-98. A manual describing the technique of the true story will be furnished on request to anyone asking for it by name, "Facts You Should Know About True Story".

Jonathan Cape and Harper & Brothers offer jointly a prize of £1000 in advance royalties for the best novel of 60,000 to 120,000 words, submitted by anyone of British nationality, not later than August 1, 1929. The judges will be Sheila Kaye-Smith, Frank Swinnerton, and Hugh Walpole. If any of the novels submitted shall seem to Harper & Brothers of outstanding merit, they will award an additional prize of $4000 as a further advance on account of American royalties. This additional prize may be awarded to a book other than that winning first prize. Contributions should be sent to Jonathan Cape, Ltd., 30 Bedford Square, W. C. 1, London, England.

The American Humane Education Society of Boston will pay a cash prize of $50 to the periodical anywhere in the United States or its possessions, or in Canada, publishing the best editorial on the Be Kind to Animals Anniversary of 1929, printed between March 1, and April 30, 1929. A second prize of $25 will also be paid. The general subject of the editorial should be the value of the Be Kind to Animals Anniversary in promoting humane education and in actually preventing cruelty to animals. Contestants should mail a copy of the printed editorial showing the name of the newspaper or magazine, and the place and date of publication, with the name of the writer of the editorial written upon the

The Sure Cure for Rejections!



YOU may have a copy of this interesting and valuable book without cost or obligation to you. We are sending it to serious writers all over the world.

THE Way Past the Editor," published by The Author & Journalist, describes fully the unique and professional Simplified Training Course method of personal training for success in fiction writing. It is a method that is more and more winning universal approval as the most efficient agent for developing literary talent.

THE book contains sample criticisms, extracts from the lesson material, photographs of the S. T. C. offices, instructors, etc., letters from famous authors and editors, and many other items of interest to writers. The book is of such importance to every writer or student-writer that it should be secured without delay.

It will show you how to increase your fiction sales.

THIS COUPON will bring you a copy of the above book.

Tear it off and mail it Now

THE AUTHOR & JOURNALIST,
S. T. C. Dept.,
1833 Champa Street, Denver, Colo.

Please send me, without obligation on my part, your free booklet, "The Way Past the Editor," and full information about the Simplified Training course in Short-Story Writing.

Name .....

Address .....

.....

margin, to reach Editorial Contest Editor, American Humane Education Society, 180 Longwood Ave., Boston, Mass., not later than May 15, 1929.

Our Dumb Animals, Boston, will award a first cash prize of $100 and a second cash prize of $50 for the best original essays of not more than 1500 words, on the subject, "The Claims of the Animal World on Mankind for Justice and Compassion". All manuscripts must be typewritten, on one side of the paper only, with the name and full address of the author in the upper corner of the first page of text, and mailed, postage fully prepaid, to Essay Contest Editor, Our Dumb Animals, 180 Longwood Ave., Boston, Mass. Contest closes May 15, 1929. No manuscripts will be returned unless a self-addressed stamped envelope is enclosed.

The Step Ladder, Journal of the Order of Bookfellows, offers in honor of its late poetry editor, a prize of $100 for the best poem published in its pages during 1929. Award will be made by a jury of distinguished poets and critics. Poems to be eligible for this prize must not have been published elsewhere than in The Step Ladder at the time the award is made. Any poem accepted by the editors in the regular way and printed in one of the ten issues of The Step Ladder for 1929 is considered entered in the competition.

The New York Herald Tribune Magazine, 225 West 40th St., New York City, offers a prize of $25 for the best recipe of a certain kind as announced each month. Recipes should be addressed to Editor, New York Herald-Tribune Institute. The prize winner for February will be announced early in April, and the best of the non-prizewinning recipes will be printed and paid for at $1.00 each.

National Anthem Competition, New York, will award $6000 in cash prizes for a National Anthem. The closing date of this contest has been postponed from February 1 to May 1, 1929. The first prize will be $3000; second prize, $1000; and ten prizes of $100 each, with Honorable Mention. The competition is open to all American citizens, whether native born or naturalized. The prize winning anthem may be the work of one individual or the work of two, one writing the words and the other writing the music. Any composer may submit as many compositions as he desires. All contributions must be sent anonymously, and must be accompanied by a sealed envelope containing the name and address of the author. All rights, copyrights and royalties will be reserved for the authors. Address all communications to National Anthem Competition, Room 2017-342 Madison Ave., New York.

The American Sunday-School Union, Philadelphia, through the John C. Green Income Fund is offering $4000 in prizes for two books on popular religious themes. A prize of $2000 is offered for a manuscript on "Religion in Education," and another prize of $2000 is offered for a manuscript on "The Heroic Appeal of Christianity to Young People". The manuscript on "Religion in Education" should show the educational worth of the Bible, and of religious teaching based upon it. The style should be popular and readable, with a wide appeal. It should have a convincing message to voters, lawmakers, parents and teachers. The offer of a prize for a manuscript on "The Heroic Appeal of Christianity to Young People" is based upon the conviction that our young people will find in Christianity, when rightly presented to them, a gripping appeal to the finest and noblest living. The form of this manuscript may be what the author chooses. Each writer shall give to his manuscript his own original title, and place upon it a designating mark or pseudonym, stating also under which of the two prize offers the manuscript is submitted. Inside an accompanying sealed envelope, bearing the same mark or pseudonym, shall be given the writer's name and address. All manuscripts must be typed, double-spaced, and written on one side of the paper. In each contest the manuscript

MANY AUTHORS

ed writing craft the newspaper way. ical, direct. Ask today for information ; our journalistic courses. Address ctive Writing," THE HOME CORRES-DENCE SCHOOL, Springfield, Mass.

Social Science

rterly journal devoted to the scientific study of problems and covering the fields of sociology, eco-, commerce, business administration, law, political , philosophy, ethics, religion, educaton, psychology logy.

THREE DOLLARS A YEAR

Sample Copies Free

Advertising rates on application

Y ALLEN, Editor and Business Manager

1414 East Fourth Avenue

WINFIELD, KANSAS

OPEN ROAD AND THE CAMERA

he United States, Canada, and overseas nds are learning of the beauty which e found along the open road in summer inter; and the camera, as never before, ording the experiences and the scenes the way. PHOTO-ERA MAGAZINE to its readers many articles prepared by -photographers who have found the joy open road and have used their cameras o tell the story pictorially.

TO-ERA MAGAZINE is edited with the ea of giving the best possible photo- service to all; to establish a cordial and y contact with beginners, pictorialists, viters alike; and to maintain those stand- hich for over thirty years have made v ably known in all parts of the world.

n ten cents for a specimen copy, or better s d $2.50 for a year's subscription in the e States and Possessions. Canadian c ption, $2.85; Foreign, $3.25.

PHOTO-ERA MAGAZINE

(Established 1898)

LEBORO NEW HAMPSHIRE

—make your characters

lifelike

with the aid of the just published volume:

PSYCHOLOGY

FOR THE

WRITER

By H. K. NIXON

Professor of Advertising, Columbia University

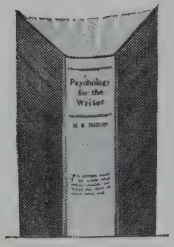
In this volume a famous psychologist and teacher of writers gives you the exact material which he used in lectures for several years in a highly successful writers' course in Columbia. This proved of the greatest help to writers aiming at professional success, because it showed them just how to use the facts which psychologists have discovered about human nature to:

1. **Make characters living and human;**
2. **Arouse the interest and emotions of readers through the surest—because psychologically sound—methods;**
3. **Use the surest tested methods of humor;**
4. **Produce various specific literary effects.**

These are just the qualities magazine editors and publishers are looking for. Many examples are given of the work of successful authors, showing just how they employ psychologically sound methods.

With the aid of this book, you can correct what is psychologically wrong with your work, thus getting the helpful criticism editors are too busy to give. A few changes in your method of treatment, learned from the multitude of new ideas presented, may mean the difference between a check and a rejection slip. Send for the book today.

PRICE $2.50



Charles Hanson Towne, Editor Harper's Bazar, says:

"I cannot too highly recommended this volume. I have never read a book which seemed to contain more helpful advice to aspiring writers. So many of the analyses have been taken from current periodicals that the book gains in interest for those who are seeking light on the requirements of our modern magazines."

HARPER & BROTHERS

FREE EXAMINATION ORDER FORM

Harper & Brothers

49 East 33rd Street, New York City.

WM:4-29

Gentlemen: Please send me postpaid for FREE EXAMINATION one copy of "Psychology for the Writer" by Prof. H. K. Nixon.

☐ I agree to remit $2.50 in five days of receipt of the book, or to return it.

☐ Check for $2.50 is enclosed. ☐ Send C. O. D.

Name .....

Address .....

.....

must contain at least 60,000 words, and preferably not over 80,000. It is desirable that the approximate number of words be stated on the manuscript. Manuscripts should be sent, fully prepaid, to Contest Editors, American Sunday-School Union, 1816 Chestnut St., Philadelphia, Pa., and must be received, for submission to the judges, not later than March 1, 1930. The prize-winning manuscripts are to become the exclusive property of the American Sunday-School Union. Manuscripts not winning prizes will be returned to the authors express collect, unless postage is included. The Union reserves the right to decline any and all manuscripts not suitable for its purpose.

Photoplay Magazine, New York, is conducting a New-Name-for-the-Talkies Contest, in which $500 is offered for the best coined name with which to christen the talkies and for the best explanation in 100 words or less, giving reason for the selection. In the event that two or more names and explanations are found of equal merit, duplicate prizes of $500 will be given. Suggested names, with the accompanying explanations, must be typewritten on one side of a single sheet of white paper with name and address of contributor in upper left hand corner. Contributors may send in as many names as they wish. Contest closes midnight, May 15, 1929. Names and explanations must be mailed to The Talkie Name Contest, Photoplay Magazine, 221 West 57th St., New York City.

Eastman Kodak Company, Rochester, N. Y., is offering $30,000 in cash awards for amateur picture-takers. A grand prize of $2500 will be awarded for the best picture of any type. State prizes amounting to $11,400 will be awarded for the pictures showing the most interesting children—in both March and April $100 will be given for the best child picture from each state of the United States and each province of Canada. A first prize of $500; a second prize of $250; a third of $100; 25 prizes of $10 each and 75 prizes of $5 each will be given in each of the following groups: Award No. 1—Scenics: For the best picture of any city or country outdoor scene. Award No. 2—Informal portraits: Pictures made at from, say two to ten feet distance, for the purpose of showing a person's features. Award No. 3—Story-Telling Pictures: For the pictures telling the most interesting story. Award No. 4—Sport Pictures: For the best pictures of sports and games. Award No. 5—Animal Pictures: For the best pictures of pets, live stock, wild animals, either at large or in zoos. Award No. 6—Nature Study Pictures: For the best pictures of flowers, birds, butterflies, leaves, rocks, spiderwebs, any nature subject. Award No. 7—Buildings and Architectural Detail: For the best exteriors of homes, churches, schools, offices, libraries, other buildings, or portions thereof. Award No. 8—Interior Pictures: For the best inside views of rooms, corridors, staircases, or other portions of homes or other buildings. Award No. 9—Still Life Studies: For the best pictures of art objects, curios, cut flowers, any still-life subjects in artistic arrangement. Award No. 10—Unusual Photographs: For the best pictures made at night; pictures of fires, lightning, storms; silhouettes; or any pictures that are unusual either as to topic or as to photographic treatment. Special Prizes for Enlargements: For the best enlargements from negatives made on or after March 1, 1929, a first prize of $500; a second of $250; a third of $100; 25 prizes of $10 and 50 prizes of $5 each. This contest is strictly for the amateur. Contest closes May 31, 1929. Full particulars and entry blank necessary to submit pictures may be obtained either from dealers or by writing Prize Contest Office, Eastman Kodak Company, Rochester, N. Y.

Judge, New York, announces the following winners in its recent Scotchogram Contest: $500 to H. F. Murphy; $200 to E. D. York; $100 to H. Selden; $25 each to Mary Grove, T. R. Watts, Neal Weibel, Grace Hill, R. R. Gurley, Guy J. Sampsel, Mrs. E. Carney, and Philip Kane.

Test Your Story Writing Ability FREE

Dr. Burton

Do you long to succeed as an author? Many potential writers don't know their own dormant ability. **Dr. Burton's Analysis Test** indicates your power to create plots, characters that live, to understand human motives, etc. Dr. Richard Burton, a nationally recognized short story authority, offers you a complete, practical, result-getting home-study training. It develops style ability, perfects technique, and teaches the methods of successful writers.

ANALYSIS TEST FREE. Send for it today, and receive expert critic's opinion of your story instinct,—also booklet "Short Story Writing," and evidence of the success of Dr. Burton's students.

Laird Extension Institute, 574 Laird Building, Minneapolis, Minn.

IT'S BEING PRACTICAL

go at writing the newspaper way. Many hors learned so. Information gladly given out our journalistic courses. Ask today. dress "Effective Writing," THE HOME RRESPONDENCE SCHOOL, Springfield, ss.

HE WRITER'S SERVICE BUREAU

Franklin, Ohio

AMES KNAPP REEVE — AGNES M. EVE, editors) offers competent editoral assance in the criticism, revision and market- of manuscripts. Circular explaining hods and charges sent on request. Book uscripts a specialty, correctly typed and pared for publication.

e charges for Reading, letter of Criticism, and ce Regarding Markets, as follows:

words or less..	$1.00
to 2,000 words.	1.60
to 3,000 words.	2.25
to 4,000 words.	3.00
to 5,000 words.	3.75

rds over 5,000, in one script, and up to 40,- words, 50 cents addil for each thousand s.

r more than 40,000 40 cents for each and words over 40,000.

Poetry, $1.50 for one, two, or three poems of a total between 10 and 50 lines, and $3.00 for one, two, or three poems of a total between 50 and 100 lines.

TYPING OF MANUSCRIPTS—50c a thousand words. With one carbon copy, 75c.

Revision, complete editing, or rewriting if required will be charged for according to the extent and character of the work.

Also Text-Books for Writers:

n Photoplay Writing—Its Craftsmanship nick)	$3.00
and How to Sell Manuscripts	3.50
f Inventing Characters (Polti)	2.50
Vriter's Book	2.50
ile Story Writing (Robinson)	2.10
ique of Fiction Writing (Dowst)	1.75
amatic Situations (Polti)	1.50
ng the Short Story (Chunn)	1.00
es and Meters (Winslow)	.75
o Write a Short Story (Quirk)	.65
Way Into Print	.50
hyming Dictionary of the English Language lker)	2.15
w's Handbook of Punctuation	.70

alogue 30 others)

Correspondence invited

THE WRITER'S SERVICE BUREAU

345 Franklin, Ohio

Individual Manuscript Envelopes

Strong oblong brown kraft envelopes, well gummed, that will carry your manuscripts in good condition—

Of the right size to contain folded manuscripts written on 8½ x 11 paper —the outside envelope not too big and the inside envelope not too snug—

50 coming-back envelopes (size 4⅛ x 9½) printed neatly with your name and address (three lines only) and 50 going-out envelopes (size 4½ x 10⅜) printed with your name and address as a corner card, $2.50 postpaid.

Brown kraft envelopes to send manuscripts flat, especially made for this purpose—

The outside envelope plenty big enough to send sizeable manuscripts, and the inside envelope to hold them comfortably—

25 of each size, (10 x 13, and 9½ x 12) printed with name and address (three lines only) $3.00 postpaid.

The Writer's Monthly

Springfield, Mass.

The Bookman, New York, awarded the prize of $100 for the best news story of September, to Bess Furman, of the Omaha Bee-News for her story, "We Want Al! Crowd Shouts."

National Anthem Competition, New York, announces that $100 was paid to each of the following in the preliminary contest for words for a National Anthem: Edwin Markham, Arthur Guiterman, Grantland Rice, W. Scott, Frank Cowgill, Minna Irving, John Moffitt, Jr., Mary Perry King, Berton Braley, and Angela Morgan.

The Annie Sherwood Hawks prize of $15 for the best religious poem not over 24 lines was awarded to Shirley Dillon-Waite, Alabama, for her poem, "My Path to Peace". Honorable Mention was given Faith Van Valkenberg Vilas, New York, and James E. Warren, Jr., Georgia.

The publishers of the book **"Slogans"** announce the following winners in their recent contest for the best advertising slogan suitable for use in advertising their book: First prize of $25 to Olive A. Smith, Kansas City, Mo., for her slogan, "Study the Secret of Slogans that Sell". Copies of the book "Slogans" were presented to the following: G. E. Fisher, Fort Collins, Colo.; Rose M. McGuigan, Canal Zone; H. L. Piner, Sherman, Texas; Lynn Z. Hill, Erie, Pa.; Agnes Fay Hart, Logansport, Ind.; R. E. DeCou, Atascadero, Calif.; E. H. Norwood, St. Petersburg, Fla.; Mrs. H. S. Rhea, Shepherdsrule, Ky.; Mrs.. R. Kramer, Pomeroy, Wash.; Gilson Willets, San Francisco.

The American Mercury, New York, awarded its prize of $500 for the best essay on journalism as a trade in America today to Richard Owen Boyer, of the Dallas Times Herald.

The Hymn Society, New York, awarded the prize of $100 for the best hymn-tune to be used with the words of the Airmen's Hymn by Miss Rowland, to David McKay Williams, organist of St. Bartholomew's Church, New York, for his tune, "Wings of the Morning". Another tune commended itself so strongly to the judges that they asked that it be recognized by the Hymn Society with more than honorable mention, and a second prize of $50 was awarded to Lily Rendle, Eastbourne, Sussex, England, for her tune, "Ellah".

The following prize contests alphabetically arranged are still running. Full particulars have been given in previous issues but details are repeated here.

The American Magazine, 250 Park Ave., New York, offers a monthly prize contest for the best letters of not over 400 words on a given subject. Prizes are $30, $20 and $10. Subject changes each month. Contest closes the 20th of the month.

American School Citizenship League announces its World Essay Contest for 1928-29, which is open to students of all countries. Two sets of prizes, known as the Seabury Prizes, are offered for the best essays on the following subjects: "The Influence of Education in Eliminating War" (Contest open to students in normal schools and teachers colleges); "Above All Nations is Humanity" (Contest open to seniors in secondary schools). Prizes of $75, $50 and $25 will be given for the three best essays in each set. Each essay must be accompanied by a topical outline and a bibliography with brief notes on each book. Essays must not exceed 5000 words (a length of 3000 words is suggested as desirable). The name of the writer must not appear on the essay, which should be accompanied by a letter giving the writer's name, school, and home address, and sent to Dr. Fannie Fern Andrews, 405 Marlborough St., Boston 17, Mass., not later than July 1, 1929. Essays should be mailed flat (not rolled).

The Brentano Prize has recently been established to foster a deeper understanding between French and American Letters. It will be granted annually to

Why Should Anybody Wait?

ALMA BOICE HOLLAND
Writer

"The favorable results which have attended my writing from the beginning, I gratefully attribute to the teachings of Dr. J. Berg Esenwein."

EARL G. CURTIS
Short-Story Writer and Novelist

"I want to say that Dr. Esenwein's short-story course will save years of unguided effort for the beginner who possesses the unflagging determination requisite to success. Not the least important, the pupil learns what *not* to write."

J. E. BULLARD
Successful Free-Lance Writer

"My net income from writing, since I began to study the short-story under Dr. Esenwein, has been many times greater than it had been all the years I had been writing previously. Dr. Esenwein's course will be of untold aid to every writer. It fits one to meet the demands of the modern editor."

WHY DON'T YOU, too, put your imagination to work just as these successful writers have done?

You can cultivate *your* gifts; master the art of self-expression; make your originality pay you a handsome income; have the freedom, the independence that is possessed only by creative workers.

Short-Story Training

will develop your literary gifts. It will teach you how to write, what to write and where to sell. You can acquire this training in your spare time from our staff of literary experts headed by Dr. J. Berg Esenwein, famous critic and teacher, editor of The Writer's Monthly. Dr. Esenwein offers you constructive criticism; frank, honest, helpful advice: *real teaching.* One pupil has earned over $5,000 writing in his spare time—hundreds are selling constantly to the leading publishers.

In addition to the courses in Short-Story Writing (taught by Dr. Esenwein), courses are offered in Versification, Journalism, Play Writing and Photoplay Writing. Universities recognize the unique position of this School, for over 100 members of their English faculties are studying in our literary department. Editors are constantly recommending our courses to their contributors.

Send at once the coupon below for *150 page illustrated catalog of the School (free).* Please address:

THE HOME CORRESPONDENCE SCHOOL
Established 1897 Springfield, Mass.

We publish The Writer's Library, 13 volumes, descriptive booklet free. Also The Writer's Monthly, the leading magazine for literary workers; sample copy 25 cents, $3.00 per year. (On sale at all high grade news stands.)

HELEN SHERMAN GRIFFITH
Novelist, Playwright and Story Writer

"It was like having a dream come true when Dr. Esenwein became head of the story-writing course in The Home Correspondence School, and brought its help to me."

IRVING T. McDONALD
Theatrical Manager, Photoplay Writer and Novelist

"The supremacy of Dr. Esenwein in his field is unquestioned. He combines a thorough knowledge of forms and effects with the means of their accomplishment, and all this is backed by the authority of his practical experience."

ROBERT E. RAMSAY
Vice-President, James F. Newcomb & Co. New York

"The importance of the study of the short-story, by advertisers and advertising men, has not been sufficiently appreciated. I have very largely benefitted by Dr Esenwein's course, both in this way and in the actual writing of stories."

LAURA ROUNTREE SMITH
Author of Children's Books and Contributor to Magazines

"Any ambitious student will be helped by Dr. Esenwein's course in short-story writing. It will do what it claims—actually teach how to write the short-story. The letters from Dr. Esenwein are alone worth the price of the course."

R. J. BERG ESENWEIN
Editor of The Writer's Monthly

Famous critic and teacher who heads the literary staff of The Home Correspondence School. For many years Editor of Lippincott's Magazine

CORINNE HARRIS MARKEY
Writer of Short-Stories

"I am glad to recommend Dr Esenwein's course in story writing. I feel that I have been immeasurably helped by studying under Dr. Esenwein, and I've had such a good time!"

The Home Correspondence School
W. M. 4-29 Springfield, Mass.

Gentlemen:—

Please send me, without obligation on my part, your catalog describing Dr. Esenwein's Short-Story Course and other important courses.

Name .....

Address .....

City ..... State .....

the French novel which published in France within the time limits of the contest in translated form seems to express most successfully the ideals and art of France. Novels published between March 1, 1929, and March 1, 1930, will be eligible for the Brentano Prize for 1929-30. The winner of the Brentano Prize will receive $1000 in advance of royalties for the rights of publication in English; 5% royalty on the first 3000 copies sold in the United States, 10% on copies after that. Besides this, the author will receive 50% net on the sale of copies exported, if any; 50% from the rights if reprinted in the United States; 60% of the amount received from rights on editions published in the British Empire; 75% from the sale of moving picture or other rights. Authors, editors and their representatives are invited to submit their novels to M. Jacques Le Clercq, Brentano's, Room 941, 225 Fifth Ave., New York City.

The Atlantic Monthly Press, 8 Arlington St., Boston, Mass., is offering $5000 for the most interesting biography of any kind, sort or description. The work may be the life of a man or woman who has lived in any age of recorded history, including the present. It may be a career distinguished or undistinguished, the life of a statesman, conqueror, poet, reformer, scientist—a laborer in a wide field of human achievement, or a successful cultivator of his own cabbage patch. Or it may be autobiographical—the personal record of any life which has been interesting to the one who has lived it, and can be made interesting to those who read of it. No specified length has been set for the book, but it should be reasonably full-sized. Competition closes May 1, 1929. All manuscripts must be unpublished work.

Chatto & Windus, Publishers, 97-99 St. Martin's Lane, London, W. C. 2, England, offer prizes for the best historical novel. The contest is open also to American and Canadian writers. The novel may be concerned with any nationality, and any period prior to 1850. Actual "historical" characters may be used, but such use is not obligatory. The first prize will consist of an advance payment, payable on the date of publication, of £300 on account of a royalty of 20% of the publishing price of the first ten thousand copies sold, and 25% on all copies thereafter; the second prize will consist of an advance of £150 on account of royalty of 15% on the first five thousand copies sold, and 20% thereafter. The minimum length of the novel should be 65,000 words. Contest closes May 31, 1929.

Christian Herald, New York, announces two prize contests. First, for the best slogan expressing the desire for world peace, an award of $100 will be made. The slogan must not be more than fifteen words in length. Second, for the best poster symbolizing the desire for world peace, an award of $1000 will be made. Both contests are open without restrictions. The closing date for both is April 15, 1929. Address all communications and contributions to Peace Contest Editor, Christian Herald, 419 Fourth Ave., New York.

The Forum, New York, together with **Simon & Schuster, Inc.,** Publishers, are offering the Francis Bacon Award of $7500 for the best book "which carries on the conscious adventure of humanizing knowledge. Any author regardless of nationality shall be eligible to compete. All manuscripts submitted must be original, unpublished works written in English. Translations will be eligible, provided contestants submit with the manuscripts written authorization from the authors and from the publishers controlling the translation rights. There is no maximum but in most cases 100,000 to 200,000 words will be a good top figure. No manuscript shall bear the actual name of the author but must bear pseudonym below the title. A printed agreement (which can be obtained on request from Simon & Schuster, Inc.) must be mailed in a separate envelope marked Francis Bacon Award at the same time the manuscript is submitted. Competi-

vertising rates: 80c an agate line, 6 words to the minimum accepted. 5 lines—$4.00 payable in advance. Six issues $21.60; twelve issues $40.80. Misleading advertisements not accepted.

CALIFORNIA

USCRIPTS accurately and neatly typed for 35c 000 words. Carbon copies free. Minor corrections DOROTHY CHICKERING, 3854 So. Arlington Los Angeles, Calif. Phone, Vermont 1723.

USCRIPTS TYPED to editors' requirements. Neat, ate. Slight revision free. 60c thousand words. carbon. Prompt service. IRMA A. GWIN, 358 Ave., San Francisco, Calif.

CONNECTICUT

H PRIZE CONTESTS. For 25c our monthly list. ever your business occupation, or hobby, you will some contest in which you can compete. Thomas & Publishers of Lists, East Haddam, Conn.

ILLINOIS

FERRED TYPIST'S BUREAU, WARREN, ILL. , poems, and plays typed promptly and accurately ficient and experienced typists. Typing, 50c. thousand words. Typing and correcting, 75c thousand words. on copy.

KANSAS

NESS goes and stays where it is well treated. YEARS' TYPING EXPERIENCE. Manuscripts— — plays. WICHITA TYPING SERVICE, 519 EDE AVE., WICHITA, KANS.

MASSACHUSETTS

TYPED to editors' requirements; accurately, promptly. Carbon copy. 50c per 1000. Poetry, line. Special rates on book MSS. FRANCES M. ER, 34 Kilsyth Road, Brookline, Mass.

WEST VIRGINIA

UXE SERVICE. Typing, 50c per 1000, quality teed. Constructive criticism: send manu- for free list of six best possible markets. ANNE LDSON, BOX 441 E. G., Wheeling, W. Va.

TYPING

ness Cards: Rates—$5.00 for 3 issues payable in ce. Single insertions not sold.

CUTTER FREER Magnolia Springs, Ala. Expe MS. typist, 30c thousand; minor corrections.

N DONOVAN, 842 E. Third St., Mishawaka, Ind. ng, 50c per 1000 one carbon copy.

ODDS, 715 East Washington Street, Washington, . 40c per thousand.

EDGAR A. WILLIAMS, 317 S. Howell St., Rocky Mt, N. C. MSS. typed 5c per 100 words.

C. HOLM, 1711-B Spring St., Racine, Wis. c per 1000. Poetry, 1c a line.

How Many Buried Dollars?

Do you want to earn more money by writing?
Is there a certain line . . . . . if you knew how?
My service will increase your sales and lessen your labor. Send for my circular.

GEORGE B. POTTER
Box 991, Dept. M Hartford, Conn.

Free If you are tired of groping for words that accurately express your thoughts write for a free copy of

"How Dr. Johnson Would Marvel,"

which shows how you can have instantly available the exact word for your every shade of meaning.

HISTORICAL PUBLISHING CO.,
Dept. WMX 1334 Cherry Street Philadelphia

Short Stories
Novelettes
Serials—Books
Articles

SOLD!
(Represented in England for disposition of British Rights)
Also Sales Coaching, Criticism, Manuscript Preparation.

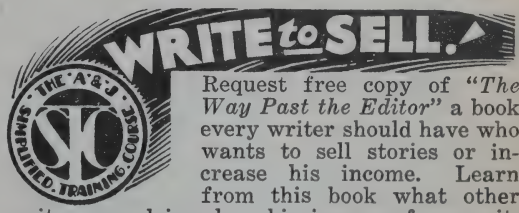
AUGUST LENNIGER
Literary Agent
155 EAST 42ND STREET, NEW YORK.
Write for Circular

$50 a Week With a Kodak

Booklet Describing 100 Magazine Markets
20 Cents, Stamps or Silver

Rossiter Snyder Publishing Company
GUILFORD, CONNECTICUT

WELL-KNOWN AUTHOR
offers collaboration; also criticism, sales service (stories, photoplays, etc.)
LAURENCE D'ORSAY
P. O. Box B-2602, San Francisco, Calif.
Recommended by Editors



Request free copy of *"The Way Past the Editor"* a book every writer should have who wants to sell stories or increase his income. Learn from this book what other writers are doing, how big incomes from writing are being made. Send for it now.

AUTHOR & JOURNALIST S. T. C. 1833 Champa, Denver, Colo.

Send for copy of THE AUTHOR & JOURNALIST. the writer's trade journal, founded 1916. Scintillating articles; quarterly market list; latest market tips. $2 a year sample copy 20c.

tion closes April 15, 1929. The right is reserved to reject any or all manuscripts. Contestants must submit with each manuscript, on a separate page or pages, a synopsis (from 200 to 2000 words) giving the essence and pith—the central idea—of the work offered, with skeleton outline of the book by chapter headings. This synopsis must be captioned with title of the manuscript and the pseudonym of the author. Each manuscript submitted must be accompanied by an application from FBA, properly executed and signed by the author together with the synopsis mentioned heretofore. All communications should be addressed to the Francis Bacon Award, c/o Simon and Schuster, Inc., 37 W. 57th St., New York.

Mr. William Randolph Hearst is offering $25,000 for the best plan to achieve temperance. The purpose of the contest is to obtain a practicable plan, as a substitute for prohibition, which will secure better actual temperance conditions, which will be more easily possible of enforcement by State and Federal authorities, which will offer less encouragement to crime and tend less to debauch the public service, and which will not so outrage and violate the fundamental rights and personal liberties of American citizens. The conditions of the contest are as follows: Every person is entitled to enter the contest, but no one person may submit more than one plan. The practicable plan proposed as a substitute for Prohibition must be set forth in an article containing not more than 1000 words. The contest will close April 30, 1929. If other plans not awarded the first prize shall still be considered worthy of some compensation by the committee a second prize of $5000 and other prizes of $1000 each may be awarded. Articles containing the plan may be sent to the Temperance Contest Committee, care of the editor of any one of the following Hearst newspapers: Albany Times-Union, Atlanta Georgian, Baltimore News, Boston Evening American, Chicago Herald and Examiner, Detroit Times, Los Angeles Examiner, New York American, Omaha Bee-News, Pittsburgh Sun-Telegraph, Rochester Journal, San Antonio Light, San Francisco Examiner, Syracuse Journal, Seattle Post-Intelligencer, Washington Herald, Wisconsin News (Milwaukee).

Houghton Mifflin Company, Boston, and **The American Legion Monthly** join together in offering a cash prize of $25,000 for the best novel dealing with the period of the World War, and with the war as its background. Any author, regardless of nationality, may compete in this contest, but manuscripts must be submitted in the English language. Manuscripts must be not less than 70,000 words in length. Competition will close at 5 P. M., May 1, 1929. Every contestant must fill out and attach to the complete manuscript at the time it is submitted a blank which may be obtained upon request. All manuscripts offered in the competition other than that winning the prize are to be considered as submitted to The American Legion Monthly for first serial publication, and to Houghton Mifflin Company for publication in book form on the author's customary terms or on terms to be arranged. All manuscripts must be addressed to War Novel Competition, Houghton Mifflin Company, 2 Park St., Boston, Mass.

Liberty, New York, is offering $10,000 in prizes for solutions of ten stories of celebrated, never solved problems. There will be eight prizes for each mystery: $500; $250; $100; $50; four of $25 each. In case of a tie, the prizes will be duplicated. Liberty will each week (beginning January 26) print one of the mysteries until the ten have been printed. Everyone except employees of Liberty and members of their families is eligible. Stories should be kept within 500 words, and neatness, brevity, logic, originality of deduction will count in making awards. To be considered, any solution must be postmarked within four weeks after the date of the issue in which the story appeared in Liberty. Contributions should be sent in care of Sidney Sutherland, Liberty, 247 Park Ave., New York, N. Y.

LOUISE E. DEW
Consulting Editor
New York City
anuscripts receive my personal attention with a constructive assistance, according to the indi-eed of each client.
)N CRITICISM PLACING
Circulars Upon Request
ishing Tree Lodge, Clinton, Conn.

k at This Special Offer
may know the quality of our service we will type of not more than 8000 words for you at 25c per . Free carbon. Send fee with manuscript.
E OLIVER TYPING BUREAU
N. W. OLIVER, Secretary
Typist to Exacting Authors
ELD, - - - - - TENN.

TTER WAY to acquire skill than the per way. Directly purposeful. Many had journalistic training. Information our courses free. Address "Effective ", THE HOME CORRESPONDENCE L, Springfield, Mass.

ortant Announcement!
prizes will be awarded next month by Cosmo-uthors' Bureau. Every writer will be interested. the only notice we will issue, so send for advance information today. It will prove to your advantage, and there's not the slight-tion. A postal will do.
MOPOLITAN AUTHORS' BUREAU
Box 862, CHICAGO

bsolutely Unsalable
received them,—yet, after my editing, these were sold to well-known publishers:
mon Demonstrator" .....Munsey's
Love" .....I Confess
Justice" ..... Young's Magazine
ide" .....Breezy Stories
Wrong With Aviation?" .....Collier's
s" (Novel) .....Dorrance & Co.
.....Ace-High
er of Honor" .....National Sportsman
of the Force" .....Danger Trail
ll-Hyde Experience" .....True Story
of other stories, classed as "hopeless" by nd rejected repeatedly by magazines, were r revision to Blue Book, Argosy, Adventure, ask, Blade & Ledger, 10-Story Book, Wide Western Story, Popular, Brain Power, Flap-perience, and others. If you are in need ry assistance—criticism, revision, or sales—ce, backed up by ten years experience, will ir work the best possible chance. Write s, etc.
ANDAL JULIAN CARNES
Criticism — Revision — Sales
Magazine Editor—Literary Agent Since 1918
306 Elton Building, Tallapoosa, Ga.

We Get Results
ROBERT THOMAS HARDY
Play-Broker and Authors' Agent
55 West 42d St., New York City
Plays, Books, Magazine Fiction, Articles, Motion Pictures, etc. Send for circulars, and editorial recommendations.

Authors—Special
I will type your MSS. neatly, accurately and promptly for 40 cents a thousand words. Poetry, 1 cent a line. Write for special rates on various items of service. If you like me—retain me; if you don't like me—fire me.
JOS. F. ROBINSON
5733 Holden Street Pittsburgh, Penna.

SCREEN STORIES WANTED
Gripping human-interest stories
Manuscripts given personal, constructive criticism for a reasonable fee. Information on request.
Responsible Sales Service
ADELINE M. ALVORD
AUTHORS SERVICE BUREAU
Established 1919
6372 Hollywood Boulevard
Hollywood, California

Charles Marcus Horton
(*In Who's Who 14 years*)
Offers Constructive Criticism of Manuscripts
3 EUCLID AVE., TROY, N. Y.

BOOK MANUSCRIPTS
All Subjects—Fiction (Novel length), Verse World War, Business, Religion, Travel, Medicine, Science, Professions, History, Politics, Sports, Humor, Miscellaneous. Immediate Reading and Report. Prose (30,000 words up); Verse (book-size collections).
Dept. W. M., DORRANCE & CO., Pubs., Drexel Bldg., Philadelphia, Pa.

It's Easy to Learn Be An Ad Writer!
We train you quickly at home. No experience necessary. Spare time or full time. Bigger opportunities now in Advertising than ever before. Constant demand for men and women with ideas. Ad writers, space buyers, mail order experts, all make big money. New plan. Nothing else like it. Write today for details and new free booklet, *How to Win Success in Advertising.*
Page-Davis School of Advertising
Dept. 1244 3601 Michigan Avenue Chicago, Illinois

Please mention The Writer's Monthly when writing advertisers

Life, New York, will award $5000 for the best short stories published in Life during 1929. The first prize will be $3000; second prize, $1500; third prize, $500. Stories may be light fiction, timely burlesque, detective or mystery stories, or humorous stories, but they must be short: six to seven hundred words. One story will appear each week and regular rates will be paid, on acceptance, in addition to the award, for each story published. Any number of stories may be entered by any one writer, and all will stand equal chance in the final awards. Manuscripts must be typewritten, on one side of the paper, the pages numbered, with the name and address of the author on every page, and should be accompanied by return postage. Address manuscripts to Short Story Editor, Life, 598 Madison Ave., New York City.

The National Federation of Business and Professional Women's Clubs is offering two separate awards for the best words and music for the new Federation song. The contest is open to all women, professional and non-professional. $200 will be awarded for the words; and $300 for the music for those words. The contest for the words has closed. Music submitted for the words must be in the office of the National Federation May 15, 1929. Entries of music (three copies of each) should be enclosed in a sealed envelope marked "music" and accompanied by another sealed envelope marked "name" containing the name and address of the contestant. These should be enclosed in an envelope addressed to the Song Contest Chairman, National Federation of Business and Professional Women's Clubs, 1819 Broadway, New York City.

Normal Instructor and Primary Plans, Dansville, N. Y., announces its 1929 Travel Contest, in which two sets of prizes, amounting to $1200, are offered. One series of prizes will be offered for stories on "Travel at Home" (i.e., in the United States and Canada); the other for stories on "Travel Abroad." There will be twelve prizes in each group: First prize, $150; second prize, $100; third prize, $75; fourth prize, $50; fifth prize, $40; two sixth prizes of $30 each; five seventh prizes of $25 each. The contest is limited to descriptions of travel during the vacation of 1929—travel of which the major portion is by rail or boat. Other means of transportation may be utilized now and then, but incidentally. The contest is open to the following: Teachers, in public elementary and high schools, and in private schools covering grades between 1 and 12; principals, supervisors, and superintendents, instructors of teachers-in-training; 1929 graduates of teacher-training institutions. The publishers cannot undertake to return unused manuscripts. No manuscript longer than 2500 words will be accepted. The first or cover sheet must contain the following information: (1) Full name and address, in upper left-hand corner; (2) number of words in manuscript, in upper right-hand corner; (3) title of manuscript; (4) route of trip, showing transportation lines used on each part of trip; (5) affidavit of authenticity of the story. Contest closes October 15, 1929. Address contributions to: Travel Editor, Normal Instructor and Primary Plans, Dansville, N. Y. For further particulars see copies of Normal Instructor and Primary Plans.

People's Popular Monthly, Des Moines, Iowa, will pay $10,000 for a satisfactory serial of about 65,000 words. It should be a wholesome love story with plenty of action. Woman interest essential. No western stories desired. Should be in by July 1, 1929. Those who wish to submit stories should write for further particulars. Address, Fiction Editor, People's Popular Monthly, Des Moines, Iowa.

Poetry Review of London is offering prizes amounting to $250 for the four best poems about Cathedral churches. The donor of the prizes is Mrs. Percy Hamilton Stewart, of New York and Southampton. The prizes are $150 first prize; $50 second prize; and two prizes of $25 each. The poets may select their favored cathedral of any country or

An Exceptional Offer

We have on hand a limited number of bound volumes of THE RITER'S MONTHLY that it is our great privilege to offer to readers ıo may want them as a library of technical authorship.

These bound volumes are for 1916, 1917, 1918, 1919, and 1920—e volume covering a year; 1921, 1922, 1923, 1924, 1925, 1926—two lumes to a year. Thus there are in all seventeen large volumes in the , strongly bound in red cloth, offered individually at $2 per volume, stpaid.

But we would much prefer to sell sets complete, and for this reason make the exceptional offer of the entire set, seventeen $2 volumes $25, complete, in one payment; or $30 in installments, payable $10 th the order and the balance at $5 a month.

This set is a veritable encyclopedia of practical literary information. ticles by writers of experience and ability deal with every con-vable phase of authorship. Complete books are printed serially, viz; Kind of Photoplay, by A. Van Buren Powell; Writing with Ap-ed Purpose, by Robert W. Neal; A Commonsense Method of Writ-English (Writing Good English), by J. Berg Esenwein; Plotting Short-Story, by Culpepper Chunn; Editorials and Editorial Writ-, by Robert W. Neal; Writing Popular Songs, by E. M. Wickes; ndicating Newspaper Features, by R. F. Carter; News and News riting, by Robert W. Neal; Hints on Story Writing, by J. Berg Esen-in; Authors, Publishers and Producers, by Willis B. Rice; Literary esmanship, by John Hammond Churchill, and many others.

THE WRITER'S MONTHLY

Springfield, Massachusetts

E WRITER'S MONTHLY,
Springfield, Mass.

I nclose $25 in full payment for seventeen bound volumes of The Writer's Monthly, years 1-1926 inclusive.

nclose $10, first payment on the above set; the balance of $20 I will pay in regular month-yments of $5 each.

nclose $..... at rate of $2 a volume for years as follows: .....

.....

nd books at once to: *(Cross out form not used)*

.....

.....

2

time, dealing with it as they may be inspired. There is no restriction as to the aspects that may be touched, such as the history, traditions, legends, spiritual influence, art and architecture. Manuscripts should be typed, the name and address of the author written in the upper left hand corner, and should be addressed to Mrs. Alice Hunt Bartlett, 299 Park Ave., New York. They should be marked "Cathedral Contest." There is no limit to the number of poems that may be submitted by the same author. No manuscripts will be returned, but are the property of the authors, who may publish them elsewhere after the winning poems have been selected. Contest closes May 15, 1929.

The Stratford Magazine, 289 Congress St., Boston, Mass., offers quarterly prizes of $100 each for the best poems published in the magazine during the year. The next prize will be given for the best poem published during January, February and March.

The Stratford Company and the Extension Magazine are offering a prize of $2000 for the best novel dealing with Catholic life. The contest is open to all American writers of fiction—Catholics and non-Catholics alike. The contest closes October 1, 1929. The $2000 prize is for the first serial and book rights. The author retains the dramatic and screen rights, and the second serial rights. The prize-winning novel will be published in book form by The Stratford Company, and serially in Extension Magazine. In addition to the $2000 prize, the author of the successful novel will be paid royalties on the book. Manuscripts submitted in this contest must be typewritten, and must contain from 75,000 to 110,000 words. In submitting manuscripts, authors may use either a pseudonym or their real name. The Editors of The Stratford Company, and of the Extension Magazine reserve the right to purchase any other stories of merit submitted in the contest that may meet the requirements of either or both. They also reserve the right to reject any or all manuscripts submitted in this contest. Manuscripts must be typed and submitted to The Catholic Novel Prize Contest, care of The Stratford Company, Publishers, 289 Congress St., Boston, Mass.

The United Daughters of the Confederacy is offering the Mrs. Simon Baruch University Prize of $1000 for an unpublished monograph or essay of high merit in the field of Southern history, preferably in or near the period of the Confederacy or bearing on the causes that led to the War between the States. Any phase of life or policy may be treated. The competition is limited to undergraduate and graduate colleges in the United States and those who shall have been students in such institutions within the preceding three calendar years. Essays should comprise not less than 10,000 words, and it is preferred that they be of considerably greater length. The prize will be paid in two installments of $500 each, the first at the time of the award, the second when the manuscript shall have been suitably printed. If such printing shall not have been done within three years from the time of the award, the second installment will be forfeited. At least six copies of the printed essay shall be the property of the United Daughters of the Confederacy. If no essay of high merit shall be submitted the prize will not be awarded. The competition closes May 1, 1929. All essays must be sent to the chairman, Mrs. Arthur H. Jennings, 2200 Rivermont Ave., Lynchburg, Va. The award will be announced the following November.

Yale University Press, New Haven, Conn., publishes a Yale Series of Younger Poets, which is open to writers of American citizenship, who are under thirty years of age and have not previously published a volume of verse. Manuscripts for this competition are due May 1st and November 1st in each year. The best manuscript submitted in each competition is, if recommended by the Editor, published at the expense of the Yale University Press, the author receiv-

Editorial Criticism

Do you want to know what the editor of a big magazine would say about your story—if he had time to consider your manuscript separately and fully?

What would it be worth to you to know in advance whether your story was likely to meet editorial approval? And if not, wherein its essential failure lay?

As a writer, working alone, you necessarily experience difficulty in getting sufficiently outside your work to judge it editorially, nor have you the training to judge it as an editor would.

You want to know—

The major faults of the manuscript.

Whether the theme is an appealing one.

Whether the characters are real.

Whether the incidents are plausible.

How to get the most out of the plot.

About slips that would seriously mar the story.

Where to send the story.

These and many more questions it would profit you to have an answer to, given out of the sure knowledge and ripe experience of an editor.

We cannot undertake "to revise and make absolutely salable;" but we can tell you what revision is needed, and how to go about it. We will tell you what you ought to know for your own and for the manuscript's good.

Moreover, although we maintain no "placing" service, our thorough knowledge of editorial preferences, constantly augmented through sources of information not open to everybody, enables us to suggest a considerable variety of possible markets in most cases, and with such accurate prejudgment that criticised manuscripts are often sold.

Fees

For the criticism of each separate short-story, article, novelette or novel.

1000 words or less	$1.00
Between 1000 and 1500 words	1.50
" 1500 and 2000 "	2.00
" 2000 and 2500 "	2.50
" 2500 and 3000 "	3.00
" 3000 and 3500 "	3.25
" 3500 and 4000 "	3.50
" 4000 and 4500 "	3.75
" 4500 and 5000 "	4.00
" 5000 and 5500 "	4.40
" 5500 and 6000 "	4.80
" 6000 and 6500 "	5.20
" 6500 and 7000 "	5.60
" 7000 and 7500 "	6.00
" 7500 and 8000 "	6.40
" 8000 and 8500 "	6.80
" 8500 and 9000 "	7.20
" 9000 and 9500 "	7.60
" 9500 and 10000 "	8.00

Over 20,000 words, 85c for each 500 words or fraction thereof up to 40,000 words. Over 40,000 words, 80c for each 500 words or fraction thereof.

The minimum fee is $1.00. Each manuscript is charged for separately and not in groups.

Photoplay Criticism, $2.00 for a synopsis or scenario of not more than 1000 words; 75c for each additional 500 words.

Verse Criticism, $1.00 for each poem of twenty lines or less—the minimum price.

Song Criticism, $1.50 for each song-poem. Music is not criticised.

Play Criticism, $10.00 for a one-act drama, or for the first act of a longer play; $5.00 for each additional act.

These fees do not include postage for return, which should always be enclosed.

Manuscript Service Department

The Home Correspondence School

Springfield, Mass.

ing the usual 10% royalty on all copies sold in the United States. It is permissible to include poems previously published in periodicals or newspapers, if the consent of such journals is given for such republication. Contestants should address manuscripts and correspondence to the Editor, Yale Series of Younger Poets, Yale University Press, New Haven, Conn.

MISCELLANEOUS

Romance, 223 Spring St., New York. Henry LaCossitt, Editor, reports: "Romance wants strong love stories with a woman as chief character. This latter is not an absolute rule, but if the woman is not the chief character or point of view she should be equally important and the motivation. Stories with women as the chief character will, however, be preferred. Such stories in exotic and glamorous settings, and stories of mystery and crime, are wanted. As usual, the love story first, with an adventuresome background and a rapidly moving plot."

Jonathan Cape and Harrison Smith, Inc., New York. A new publishing firm.

Aerologist, 121 N. Clark St., Chicago, Ill. Monthly, 20c, $1. Editor, E. V. Hill. Use articles on interesting out of the ordinary heating and ventilating installations. Photographs used. Payment on publication, at $10 per page.

Brief Stories, 49 E. 33d St., New York. Monthly, 25c. Editor, W. Adolphe Roberts. "We use only human-interest fiction with a romantic appeal worked up to a melodramatic climax—adventures that might happen to anyone, 'the surprises of real life'. Mushy love stories or straight war and westerns are not wanted. Short-stories should run from 2500 to 6000 words. Serials are considered only when solicited by the editor. Material reported on in two weeks. Payment made on acceptance, at 1½ to 2c a word."

Detective Fiction Weekly, 280 Broadway, New York. Howard V. Bloomfield, editor, announces: "We have increased our rates from 1c a word up, to 1½c a word up, and we have an active market for material of all lengths, particularly short-stories and novelettes."

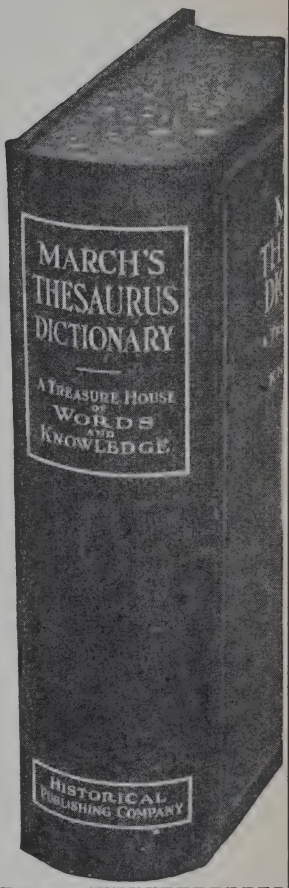
The Oklahoma Motorist, Box 1458, Tulsa, Okla. Editor, Hugh V. Haddock. "The A. A. A. organ for Oklahoma and the only motoring magazine specializing on motoring and touring in Oklahoma and the nearby territory. Can use touring articles when the automobile plays a part, articles on the care of the car, insurance articles, stories of safety work in other states, etc. We will consider anything that has an interest for the car owner, whether or not the car owner is a member of the A. A. A. All matter, however, must agree with the policies of the A. A. A. Payment in subscription only."

The Oklahoma Sportsman, Box 1458, Tulsa, Okla. Monthly, 20c; $2. Editor, Hugh V. Haddock. "We can use stories and articles of hunting and fishing trips, either with a wide general interest, or with an interest applicable to Oklahoma and contiguous states. Articles on game propagation and conservation, dog—especially bird dogs—articles, stories concerning fire-arms, in fact, almost anything of interest to the out-of-door man will find ready consideration. Payment at this time is in subscription only."

Park Syndicate, 1521-23 Real Estate Trust Bldg., Philadelphia, Penna. Benj. E. Botkiss, Mgr., reports: "We have opened a permanent market for writers who can handle a camera, and who can submit prints and sharp negatives of interesting subjects. We welcome photographs of interesting people—the person with a novel vocation, the child prodigy, the woman who is doing a man's work, the national character at his hobby, the oldest person, etc. All submitted material must be new, unpublished. The print and the sharp negative may be any size, although the larger dimensions are preferred. Our usual rate is $5.00."

A dictionary, an encyclopedia, a word finder, a vocabulary builder, all in one book!

MARCH'S THESAURUS DICTIONARY



Are you ever at loss for a word?

Of course you are—every one is. But you need not be, with this book on your desk.

Have you ever searched the dictionary in vain for the word you wanted to use?

Yet it is not strange either, when you consider that dictionaries are arranged on the assumption that you know all of the more than 200,000 words in the language and seek merely their definitions—that all attempts to make the language available stopped with merely listing the words.

But now comes a new book which revolutionizes word helps—a book which finds the words for you, and at the same time defines them. Now you can have at your very finger-tips the definite, living words that fit your thoughts and leave no doubt as to your meaning.

No hunting through hundreds of words and definitions—just a flip of the pages and your word is before you, grouped with its related words under the part of speech to which it belongs **and defined so that you know you are using it correctly.** In adjoining columns are its antonyms—enabling you to develop versatility of style.

Places the whole language at your command

A descriptive circular sent on request.

The Home Correspondence School,
Springfield, Mass.

I enclose $9.00 (money order or check) for which send me

MARCH'S BIG THESAURUS DICTIONARY

.....

.....

.....

Print name and address clearly

Wyandotte Herald, Waverly, Iowa. Reports: "We have decided to give fiction a trial and will be in the market for one short fiction story a month. We have never tried fiction before, but if our readers respond favorably will make it a regular thing. Want short-stories with farm background, preferably poultry, 2000 to 3000 words. Payment will be on publication at the rate of $10 per story. New writers are especially welcome. We are also in the market for poultry articles; these latter, however, should be by people who actually know poultry. Preferred length for poultry articles, 1000 to 1500 words. Payment for this class of material, 15c per column inch (about ¼c a word) on publication."

Southern Lumber Journal, P. O. Box 22, Jacksonville, Fla. Twice a month, 20c; $2. Editor, J. Ben Wand; Mng. Editor, J. M. Murray. "Devoted to the interests of the wholesale and retail lumber industry. Use merchandising stories for the retail yard and building supply dealer. Photographs used. Payment made on publication, at not less than 20c per inch, or $2 per photograph."

The Waifs' Messenger, Drawer "X", Chicago, Ill. Quarterly. Editor, Father Quille. Reports: "Would be glad to accept short short-stories pertaining to incidents in the problems of growing youths and maidens. Payment at rate of 1c a word and more if articles warrant."

The Electrical Dealer, 360 N. Michigan Ave., Chicago. Monthly. Mng. Editor, Rudolph A. August, reports: "We are interested in securing good material of almost any length about the electrical retailing activities of any store selling any type of electrical goods intended for domestic use. This includes radio, and ranges from electric curling irons to electric refrigerators, electric ranges and the like. We can use good articles on servicing activities by any store. As a matter of fact, generally speaking, I think we prefer articles representing the activities of the so-called non-electrical store—the hardware, department, furniture or house furnishings store—to articles describing the activities of electrical contractor-dealers or power companies, although the latter type are also entirely acceptable. All other things being equal, we prefer illustrated material. However, we frequently employ artists and can illustrate the story which does not lend itself to illustration by photographs. We also use good articles about retail administration and various problems common to every type of retail establishment. The matter of length is left to the contributor's judgment. If an article can be boiled down or considerably revamped to suit our purpose, we are equipped to do the work here and will cooperate with the author in this regard in reasonable degree. In practically all cases we pay on acceptance. It is sometimes necessary when an article is scheduled for several months in advance and considerable revision is necessary, to withhold payment until publication, because it is impossible at the time of acceptance to determine what the article will be worth. We want first rights in practically every instance and buy little of the material which is now being 'syndicated' to such a large extent. We have no fast and hard minimum rate. Material worth publishing is usually worth a cent a word, and we pay up to five cents a word for material although in the latter case payment is usually made to so-called 'big name' writers in the business paper field. We are always glad to consider carefully any material and will respond to queries from prospective contributors. Our particular need just now is for good short articles up to 500 or 600 words, preferably illustrated. These articles should be particularly pointed. They should deal with some specific subject, preferably a merchandising matter, and should justify treatment as genuine articles and special layouts rather than as mere fillers to tag in at the end of an odd column. We are willing to pay rather better than usual rates for these little stories."

Writing the Popular Song

E. M. WICKES

This is *the only full and practical book on the* ject of writing the popular present-day g ever written. The author writes a familiar style, illuminating and readable l deals with all the steps in con- uction so clearly that no one can fail to ow him. In all, there are twenty-six chap- s and a valuable appendix of reference tter covering every possible detail, from mes to markets. "The book is a clear and ctical treatment of how to write the ular song by one who knows from personal erience."—*Atlanta Constitution. Cloth, o, uniform with THE WRITER'S LI- ARY. 194 pages. Postpaid $1.50.*

The Writer's Monthly
Springfield, Mass.

---

e Technique of Play Writing

A FULL WORKING GUIDE

By Charlton Andrews

thor of "The Drama Today," "His Majesty the Fool," etc.

he nineteen chapters and five appen- es of this book bring out *every point play writing and play marketing.*

CHARD BURTON says: "The au- r knows whereof he speaks. I know no book within its compass and on scale which is so helpful and sound."

RRETT H. CLARK says: "From a ctical point of view, it must surely ve the most useful of all the books of sort."

)ther authorities agree that this is book on the subject.

loth, 12mo, gold lettering, gilt op, uniform with THE WRIT- R'S LIBRARY. 285 pages. Post- aid, $1.75.

The Writer's Monthly
Springfield, Mass.

Descriptive Writing

CULTIVATING THE INSTINCT

A half-dozen words will so vividly hit off the appearance or mannerisms of a person your reader has never seen that even in Quito or Surubaya he would recognize his man. That is description.

A passage will present so clear an outline that from it your reader can draw a map or diagram of the view or building it concerns. That is description.

In ten pages—or one—you can make your reader see the streets of a city swept with riot and murder, hear the overwhelming chaos of uproar of a barrage, feel the pathetic terror of the doe overtaken by the huntsman. That is description.

The impulse to describe, and to want things described, is so natural as to seem instinctive. A seasoning of descriptive effect enhances the interest of almost any kind of writing.

Certain reading-preferences as concerns types of writing too elementarily descriptive have shifted—we require more purpose and significance in descriptive articles than would have satisfied readers fifty years ago. From technical or scientific explanation to the magazine article and short-story, descriptive skill is as indispensable today as it was when Homer told of the famed shield and Dante pictured the regions of the dead.

If you are not as familiar as you would like to be with the effective means of description, take three minutes out now to ask about our fifteen lessons expressly designed to explain its what and how. Please address Graphic, THE HOME CORRESPONDENCE SCHOOL, Springfield, Mass.

Harper's Magazine, 49 East 33rd St., New York. Monthly, 40c; $4. Editor, Thomas B. Wells. Authentic short-stories from 4000 to 8000 words, serials up to 60,000 words, and general articles up to 6000 words—the latter an important feature. Fiction is both by writers who have attained prominence, and new writers who can meet the standards of literary distinction which the magazine sets. Non-fiction dealing with a wide variety of subjects, education, economics, literature, business, foreign affairs, social topics, etc., must have contemporary and discussable interest. Uses a small amount of genuinely lyrical poetry. "The Lion's Mouth" department uses short essays that have a humorous or satirical tinge. Reports on manuscripts promptly. Pays on acceptance.

"I Confess", 97 Fifth Ave., New York. Every two weeks, 15c; $3.50. Editor, Elizabeth Sharp. In this magazine of personal experience, stories are built from real life. First-person singular must be used in the narrative and there must be an emotional appeal. The action of the narrative must show the psychology of the characters without moralizing or reflection. The average length for short fiction is 3500 to 5000 words. Long fiction may run to 30,000 words. Reports within three weeks. Pays on acceptance within three weeks, at 1c to 1½c a word.

Jewish Forum, 2000 Broadway, New York. Monthly, 35c; $4.00. Editor, Isaac Rosengarten. "Articles of Jewish interest of from 1000 to 3000 words, written in good English, are welcome. Also stories of gripping Jewish interest—but no intermarriage stories. Historical articles dealing with Jews in America are particularly welcome. Material reported on within a month. Payment on publication, at $3.00 a 1000 words."

The Jewish Tribune, 570 Seventh Ave., New York. Weekly, 15c; $5.00. Editor, David N. Mosessohn. "Stories or articles confined to Jewish interest, running to 1500-2000 words. Photographs are accepted. Whatever is sent must be exclusive of any other paper."

Lariat Story Magazine, 271 Madison Ave., New York. Monthly, 20c; $2.50. Editor, J. B. Kelley; Mng. Editor, Carson W. Mowre. An all-fiction magazine, western in type, masculine appeal. "Demands melodramatic yarns. The main character or hero must be a cowboy. In the typical Lariat Story he is found in the range country riding through a good thick plot that gallops with speed and rises to a climax with a swirl of fast, raw action, reaching a satisfactory finale. Short-stories, 6000 words and under; novelettes, 10,000-12,000 words; complete novels, 20,000-25,000; serials, 40,000-60,000." Some virile verse. Reports within a week. Pays 1c a word and up on acceptance.

Forest and Stream, 80 Lafayette St., New York. Monthly, 25c; $2.00. Editor, William Bruette. Use articles of 3000 words on angling, shooting, natural history, exploring, camping, with photographs. Payment on acceptance at 1c a word.

Fore and Aft, Huntington, N. Y. Monthly, 35c; $4.00. Editor, William Atkin. Use short informative articles on cruising yachts under 65 feet length over all. Photographs. Payment on publication, at $10 for a page of 200 words.

Illustrated Mechanics, 1411 Wyandotte St., Kansas City, Mo. Monthly, 5c; 25c. Editor, E. A. Weishaar. Use short articles on latest developments in science, invention, exploration, odd and curious; articles on automobiles, aviation, radio, home-made articles. Articles should be illustrated with good, clear photographs, good drawings or be accompanied by pencil sketches. Report on material within a week and pay on acceptance at 1c to 3c a word for text; $1.50 to $3.00 per photograph.

The Photoplay in its latest evolution

e Feature Photoplay

HENRY ALBERT PHILLIPS

THEORY: The feature photoplay—Utility of a standard form — Dividing the play into parts—Photodrama vs. pictures — Types of photoplay—Personality of plays—The art of treatment. TECHNIQUE: The big idea—Plot and counterplot—Drama's converging lines—Life-giving motivation — Sequence, suspense and consequence—Coincicrisis and climax. PRACTISE: Value line—The working terms—Casting char—Building by parts—The readable syn DEMONSTRATION: The working-io—Several effective casts—An accepted sis—Scenarios that have been done.

th, 16 mo., uniform with THE AU-RS' HANDBOOK SERIES, 285 pp. aid $2.

Writer's Monthly Springfield, Mass.

A Coupon Advertisement

r remittance enclosed, you may send me

IE PHOTOPLAY SYNOPSIS

By A. Van Buren Powell

$1.75 Postpaid

A book of 310 pages on practical photoplay writing.

The author is a professional playwright, formerly of The Vitagraph editorial staff.

He lets you in on his own processes in making an actual screen play.

Home Correspondence School
Springfield, Mass.

Clip and Send Today

A complete manual of instruction in the writing of the moving-picture play

Writing The Photoplay

J. BERG ESENWEIN
AND
ARTHUR LEEDS

The thoroughness of this treatise, which has been completely revised, will commend itself to anyone who desires to learn about the make-up of the modern photoplay. Subjects treated are: the photoplay script, its form and preparation; the title; synopsis and plot, cast of characters; the scenario; the scene-plot and its purpose; leaders and inserts; what you can, cannot and should not write; comedy; specimen scripts; and marketing.

$2.65

Mail to
THE HOME CORRESPONDENCE SCHOOL
Springfield, Mass.
I enclose $2.65 for "Writing the Photoplay".

.....

.....

Answers to Inquiries

L. H. R., Jamaica—Strictly speaking, it is no more correct to speak of "landed gentry" than of "moneyed men", but "landed gentry" has passed into an idiom in Great Britain, and is therefore permissible, though it never can be called an elegant expression.

J. B., New Bedford—If you sell a story to a fiction periodical, limiting the rights that are sold, then it is not necessary for the publishers of the periodical to reconvey the other rights, since these have never been conveyed. The basic copyright, however, has been established by the first publication. You are now at liberty to enter into negotiations for the sale of rights that have not been conveyed to the first publisher.

E. L. E., Norfolk, Va.—The Nobel Prize was established by the Swedish scientist, Alfred B. Nobel, who bequeathed his fortune to the founding of a fund, the interest of which should yearly be distributed to those who had contributed most to the benefit of mankind, during the year immediately preceding that of the award. There are five prizes: in physics, chemistry, medicine, literature and peace. The value of each prize is about $35,000. The prizes are distributed by a committee of five elected by the Norwegian Legislature.

Inasmuch as these prizes are in the nature of awards, and the beneficiaries are chosen by a committee, and are not selected through application, we do not list these awards in The Writer's Monthly. The Writer's Monthly does, however, list all awards and prizes that are open to writers and for details we refer you to the "Where to Sell" section of the magazine from month to month. The chief annual awards are also listed in the new edition of "Where and How to Sell Manuscripts."

E. L. M., San Diego—There is no question but that you can sufficiently protect a moving picture synopsis and scenario by typing at the top of your submitted manuscript a statement that you are limiting the rights of the manuscript to the moving picture rights. In other words, you would type the words "Moving Picture Rights Only." This would give you all the story rights, dramatic rights, or any other rights that might accrue. You would then have perfect control of the story itself. You could write it in story form and submit it to a publisher or to a periodical editor. However, as a practical matter, there is little question but that the moving picture production of a striking story would interfere with the use of the same story in the magazines, whereas, singularly enough, the publication of a story in the magazines or in book form not only does not interfere with its use as a moving picture, but on the contrary actually contributes to the success of the resulting picture. In other words, it is better to publish the book in book form or serially in a periodical first, and then to sell it for moving picture use, than to try to turn this order of things around. If, however, you have an offer from a moving picture producer, that considerably alters the case so far as you are concerned.

25c
the copy

A JOURNAL FOR ALL WHO WRITE

$3.00
the year

The Writer's Monthly

MAY, 1929

Theodore Dreiser Speaks

An Editor's Experiences

Writing Confession Stories

In the Sugar Camp

What Do Rejections Mean?

Suiting Catholic Editors

Departments *Markets* *Contests*

The Home Correspondence School
Springfield, Mass.

The Writer's Monthly

A Journal for All Who Write

Vol. XXXIII May, 1929 No. 5

An Editor's Experiences—Anonymous 387
Theodore Dreiser Speaks—Carol Bird 392
How to Save Postage—Alpheus Lincoln 398
The Art of Writing Confessions and True Stories—III—Leon Blumenfeld 400
Local Color from the Maple Sugar Camps—W. Earl Paddock 405
Articles for the Reverend Editor—Michael V. Simko 408
But—the Cat Came Back—Grace Greer Atkins 412
On Being Ourselves—Gertrude Alma MacPeek 418
How to Write a Murder Story—Ruth Skeen 420
From the Brown Owl's Oak 423
The Best Things from Printland 430
The Editor Has a Notion 438
Experience Meeting 441
When the Writer Reads 448
Editorial 450
H. C. S. Folks 452
Smile Corner 454
Where to Sell 456

Published monthly by THE HOME CORRESPONDENCE SCHOOL, Myrick Building, Springfield, Mass.

Edited by J. BERG ESENWEIN

Copyright, 1929, by The Home Correspondence School. ALL RIGHTS RESERVED.

Entered at Springfield, Massachusetts, Post Office as Second Class Mail Matter

Price 25 Cents a Copy : : : : : : : : $3.00 a Year

Canada, $3.25; Foreign, $3.50

May, 1929 Volume XXXIII, No. 5

The Writer's Monthly

An Editor's Experiences

Anonymous

A Well-Known Editor Tells Writers to Observe the First Rules of Salesmanship

WITHIN the last year it has devolved upon me to pass upon a large number of manuscripts and photographs. Previous to this time the publishing house with which I am editorially associated obtained virtually all of its rather limited amount of material by direct negotiation. The adoption of a program of expansion, however, involved an immediate demand for much more material than we could hope to secure through our established channels.

Accordingly our needs were announced through the media of several writers' magazines. Our requirements were quite definitely set forth: a certain type of article to be generously illustrated with suitable photographs. The amazing amount of stuff ("stuff" is incontrovertibly the word) that poured in upon us was indeed staggering. In fact, we soon were obliged to give these same magazines a second announcement advising writers to query us before submitting offerings.

In time the storm abated. The flood of material that at first almost inundated our office has been duly attended to. Now that our desks are once more reasonably cleared (as editors, we emerged weaker but wiser), I reflect upon an experience that provokes this article. Unbelievably astonished am I that so many earnest and hopeful writers (many of whom manifestly possess ability) ignore, or are insufferably ignorant of, primary requisites of successful salesmanship. To sell an editor something that you have written involves the same elements of salesmanship that inhere in any other merchandising effort. A palpable fact, yet one that a great mass of writers seem to know nothing about.

A certain writer sent us a fairly good manuscript. A letter went to

him advising that the offering was being held for further consideration. Immediately he sent us a bulging envelope with more of his writings. The next mail thereafter brought an additional sheaf of manuscripts, and later still a fourth. There was a letter enthusiastically informing us that he was already well along in the writing of yet another article that would be sent to us posthaste just as soon as he finished it.

This final masterpiece never came. Why, we do not know—unless the flame of his creative ardor was utterly quenched by the abrupt return of his voluminous assortment of manuscripts; for they all went back to him, the promising one with the rest.

Although this was the most extreme case of this nature that came to my attention there were enough lesser violators to convince me that it is a fault of no little prevalence. What a fatal error to imperil a prospective sale by dragging a lot of inferior stuff into the scene! Any stockman knows enough to keep his scrub animals well in the background when a prospective buyer has expressed his interest in the higher grade animals. I'm sure the writer with keen sales sense would pronounce it the height of indiscretion, having made his first favorable contact with a particular editor, to proceed forthwith to rummage through his trunkful of derelicts. First favorable contacts with editors should be capitalized, not as a possible outlet for old manuscripts that have gone the rounds and failed, but as promising markets for future material yet to be produced.

What ancient philosopher was it who, falling in his old age and suffering an injured hand that would incapacitate him for his accustomed labors, struck the ground with his fist and shouted, "Earth, I obey thy summons!" and went home and hanged himself? I wonder if a modified form of this philosophy might not well be emulated by many writers today—when a beloved brain-child has gone forth on many journeys always to return unadopted, behold a literary Stoic exclaiming, "Editors, I obey thy dictum!" and going straight to the attic and burying his dear brain-child deep down in the old trunk.

"But what about perseverance?" someone asks. "Isn't that a more or less lauded factor in successful salesmanship?"

I do not undertake as an editor to lay down weighty dogmas. I'm merely venturing to recount some personal reactions arising from a brief editorial experience, whatever the lesson may be worth. True, Harold Bell Wright, Kathleen Norris and many other successful writers thrill us with glowing tales of early success won through determinedly offering a manuscript many, many times. Other successful writers have laid stress on the damaging predisposition a young writer may create in editorial offices by having his name repeatedly associated with immature and mediocre offerings. The truth is, if one's work is good, the more editors who see it, the better; if it is poor, the fewer who see it, the bet-

ter. After a fair number of carefully selected editorial offices have passed upon your offering with "thumbs down" it is policy then to abandon it, chalk up the effort to education or training just as must be done with the expensive years in college, and proceed undismayed to produce something better.

In stressing salesmanship I would not have you overlook the fact that a writer is primarily a producer. As a producer, however, the quality of his productions alone matters—either he produces a quality product or he doesn't. But in selling his product, innumerable secondary factors become important. It is these secondary factors that so often work inimically to the sale of a quality product.

Here another question will be put to me: "But does 'the quality of his work alone matter'? How about big names?" I hasten to qualify my statement. Famous names, like well-known trade marks, do matter, indisputably. Which brings up another point. Peradventure you eventually gain renown and your name becomes famous, then your trunkful of sadly-interred brain-children may automatically find themselves sought after. Wiser is he who preserves his early failures, therefore, than he who burns them.

But we are getting far afield. I had meant to keep closely to concrete cases. Another outstanding example of faulty salesmanship was that of the writer who sent numerous manuscripts from Paris. The postage on each parcel was considerable, because each manuscript was accompanied by splendid large photographs (from the nature of these we guessed that he obtained them gratis from his office—he was a member of a foreign commission). Return postage, however, or coupons providing for it, were not enclosed. After three such parcels had arrived (none of which was acceptable), we dispatched a letter advising our prolific Paris friend that after our plainly-stated policy of not returning contributions unaccompanied with adequate return postage we could not return his manuscripts and photographs without postage, and we asked instructions. They have never come. Consequently there now reposes in our office several bulky parcels representing, we should say, many dollars' worth of fine photographs, and fate alone knows what will determine their ultimate disposal.

Another extreme case, to be sure. Innumerable other offerings came with no return postage whatever or with inadequate postage, and in not a few cases we had to provide "postage due" to get a contribution from the mails.

I'm impelled to ask (and I dare say more than one editor has asked it in some heat): *Is* there such a thing as a psychological approach? If so, why, I exclaim, do so few writers recognize it?

Like most other businesses, a magazine or publishing house has distinct departments, some of which buy and some of which sell. The circulation department of a magazine is engaged primarily in selling the magazine. The editorial department, on the other hand, is

devoted to buying. So far as writers are concerned, therefore, they are dealing with buyers—with editors who are provided with a fund and allowed their own judgment in the expenditure of that fund. In no respect has a writer ever an "edge" on an editor, in other words, a coercive influence that he can exercise. He is at the sole mercy of the editor; his one and only hope is to please the editor. If, then, there is such a thing as a proper approach, or a psychological approach, surely every writer should understand and use it.

Driving down town in a large city, I park my car in a well-kept garage. A bus takes me from the garage to the door of a great department store. All of this service I enjoy free. Why? Because the store, which has something to sell, desires to please and attract me as a prospective buyer.

A real estate dealer considers me a prospective buyer of real estate. How does he approach me? What is his psychological approach as a seller? Must I go out in my own car and look the property over, then hunt up the dealer and await his convenience to do business? Not by a long shot! It's my convenience that is served. He comes to my home. His car takes me to the property.

Did you ever hear of a merchant greeting the arrival of a traveling salesman with a cigar and an affected servile graciousness? No, it's the drummer who greets his prospective buyer thus. In short, sellers seem to find it profitable to go to the utmost pains to please and attract prospective buyers.

Now, having established the necessity of a psychological selling approach, let us see what, in the relationship of writer and editor, may constitute a proper approach. Editors, as buyers, are quite as human and subject to normal reactions as are other buyers. Certain things irritate them, vex them, annoy them into predispositions; other things please them, win their approval, administer to their good feelings. Writing this anonymously, I in no wise compromise my office by frankly admitting that so far as my own self-analysis reveals, I'm one of those thoroughly abominable *human* editors. So . . . .

An offering along the line of our announced needs came in recently. Accompanying it was a letter statting that there was also coming to us for our consideration a lengthy book manuscript. An enclosed circular informed me that the sender was none other than a national lecturer of some prominence. Quite plainly he was a person who ought to know better than to waste postage sending book manuscripts around to publishers that never used them. Such carelessness bespeaks a certain stupidity and engenders an unfavorable predisposition—a fair case, I submit, where a minor secondary matter may have influenced, perhaps almost unconsciously, my decision on the unoffending article.

Another writer sent us an article and with it a letter setting forth at great length and with unquestionable presumption the many reasons why the offering should be accepted. Unless containing an associated fact vital to, but not re-

vealed by a reading of, the manuscript, such a letter in the last analysis becomes little else than an arrogant assumption that the editor (who is paid his salary because a publisher has faith in his judgment) wouldn't recognize a good thing if he read it. Follow me: the arrogant challenge of one's judgment, resulting in antagonism, the editor's normal psychological reaction.

A third writer sent us a manuscript accompanied by a fully-described list of photographs available for illustrating, also a self-addressed postal card on the back of which was typed

> Dear Sir:
>
> We are interested in your article, "Back to Nature." Please forward at once the eight photographs you suggest for illustrative material.
>
> Very truly,
>
> .....

Here is a clear-cut, business-like approach. The author has overlooked no factor that would expedite the editorial consideration of his offering. The article itself must first "ring the bell" before an editor is concerned about illustrations. If the article seems passable and the description of the photographs offers promise, the editor need but scribble a name on the postal card and in a day or two the photographs are on his desk awaiting his attention. If, however, the article itself proves unacceptable, it is returned. In which event, the writer has saved himself the excessive postage entailed by mailing photographs, while the editorial office is spared the inconvenience of handling them. Even the same postal card, returned unused with the manuscript, and the descriptive list of photographs can be sent out repeatedly.

Salesmanship, I repeat, involves subtle but not at all mysterious factors.

"Whether seventy or sixteen, there is in every being's heart the love of wonder, the amazement at the stars and the starlike things and thoughts, the undaunted challenge of events, the unfailing childlike appetite for what next, and the joy and the game of life. You are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fear; as young as your hope, as old as your despair. In the central place of your heart there is a wireless station. So long as it receives messages of beauty, hope, cheer, grandeur, courage, and power from the earth, from men, and from the infinite, so long are you young." —*International Paper Monthly.*

Theodore Dreiser Speaks

Carol Bird

An Interview with the Novelist in Which We are Permitted to See Many of His Views and Convictions

THEODORE DREISER, one of America's leading and most prolific writers, foresees a rigid form of censorship and suppression as a result of the orgy of sordid plays produced in this country recently.

While the author of "An American Tragedy"—his latest novel, which has also been dramatized—contends that censorship is inevitable, and that Society is justified in protecting itself against a deluge of the vulgar and the obscene, he fears that legal censorship may result in puritanical tyranny in the form of undiscriminating repressive methods. He is of the opinion that the ultra religionist and the rabid reformer, backed by legal authority, may not stop at curbing the cheaply erotic, created for commercial gain only, but may run amuck and invade the field of the truly artistic.

Mr. Dreiser has long been known as an opponent of censorship of art in its various forms. During past "campaigns," and epidemics of suppression, he himself has been a victim of the unwise wielding of censorship power, resulting in its abuse. Two of his well known novels, now widely read and circulated—"The Genius", and "Sister Carrie"—at one time came under the censor's ban, and were taken from the libraries, to be replaced with a change in censorship standards. It is the restrictive and destructive effect on artists and their output which Mr. Dreiser dreads contemplating, but which he anticipates as a result of a censorship that does not always differentiate between counterfeit and real art.

He discussed censorship and its abuses and misuses in an interview in his beautiful new studio on Fifty-seventh street, in New York City. He sat at a refectory table in the enormous work-room where he writes his novels, great Cathedral windows letting in a flood of light. Beautiful figures painted in oils, hung on the high walls, bright book bindings, handsome tapestries and oriental rugs, gave warmth and color to a room of exotic atmosphere.

The man who wrote "Jennie Gerhardt", "The Financier", "The Titan", "An American Tragedy", "The Genius", and other novels, is a man of massive bulk, quite in keeping with his works, for they are executed on a somewhat colossal scale. He is of a serious turn of mind, outspoken, forthright. He

talked about censorship freely, but impersonally. In this same earnest spirit he spoke of the sex impulse, which he says is so fundamental a part of life that no work of art that attempts to mirror life honestly can be without it.

"With censorship, as with everything else," said he, "there is always the tendency on the part of certain people to go too far. These are the ones without brains, taste or artistic discrimination. And the people who put on sordid, cheap shows, and who publish trashy magazines, books and papers, and the ignorant ones who patronize the obscene shows and buy the trashy "art" magazines, are the ones who bring about censorship.

"Those who commercialize the bawdy shows know that any discussion of sex pays, for there will always be people who have a morbid curiosity about it. These morbid ones are those whose own lives have been thwarted. Defeated in their natural sex impulse, they satisfy their desires and their needs vicariously—in art, the theatre, statuary, paintings. For we cannot get away from the great and important truth that sex is a fundamental phase of life. It cannot be overlooked or ignored or talked down. And there are always those greedy and unprincipled ones who for money will give the ignorant masses what they crave.

"After all, it is a queer and unnatural mind which is devoid of sex desire. The man without this normal endowment is either erratic or downright insane. Even the Saints were normal in this respect. It was not that St. Anthony had no desires, but that he had them and struggled against them and overcame them, which made him beloved by the Church.

"The real cause of the suppression, or the attempts at suppression, of plays, books, and certain other forms of art, is the kind of sex impulse peculiar to the rather low mental capacities of the masses. Yet it is not the ignorant who create the laws, or take aggressive action in cases of the kind which are now creating so much discussion.

"Those who are doing all the active work for suppression are conservative, cool-headed, cool-blooded individuals who have very decided notions as to what society and morals ought to be. It is the ultra religionist who dictates. And his ire is stirred, his activities launched, because he is offended by what he considers the immoral and vulgar displays of sex. And because he cannot always discriminate, he is frequently offended by the best displays of it. The Venus de Milo, or 'Sex' (the play), it doesn't matter which, to his often frustrated soul—the beautiful work of art and the vulgar drama—both arouse him to immediate and drastic action. To him, 'something must be done about it!'

"It is only very ignorant or terribly over-sexed persons who would be interested in or entertained by a play like 'Sex.' The brothel scenes, which I understand are depicted in it, make certain people laugh, give them a vicarious thrill. If they didn't get a thrill

out of it, they wouldn't be there. Naturally, it is just this sort of thing which scratches the moralist most. He sees a vulgar display of this kind, or reads a trashy book written to please the ignorant or the oversexed, and immediately he starts out on his vigorous campaign of suppression.

" 'I will do something about this at once,' he tells himself, filled with indignation and disgusted by the crudities and vulgarities he has witnessed. And he proceeds to raid the offensive thing. But having triumphed there, it is not so easy to hold him to his true field. The partially unclothed Venus in the Louvre, 'Jude the Obscure,' of Hardy, 'Madame Bovary'—if any one chances to tell him of them—all come next.

"So, you see, it is not the vulgar fellow who needs sex relief in some form or other who does the suppressing. It is the fellow who is not troubled by the sex impulse who accomplishes it. His well-regulated, cool and calm life goes on without any sex upheavals to work havoc with it. So he works hard, in his moral wrath, to suppress the plays or the books or the pictures which have offended him. And it is the poor fellow who has a different physical make-up who is the one to suffer ultimately.

"Yet Nature is always the same. To a high percentage of people life is based on the sex relationship, and a high percentage of people are controlled by it. It is often the sex desire, and not wisdom or level-headed, far-sighted planning, which throws a man and a woman into marriage. And it is the sex desire, too, which tosses some types of men into the hands of the Church, because their religion and their sex impulse run hand in hand. Then, in the hands of the Church, goaded there by the sex impulse, the victim soon finds that the Church has control over him.

"There is always the same percentage of cool or frigid men and women who never had a strong sex impulse. I suspect that these are in the minority. Of course you cannot look into the hearts of people to learn just how they feel about it. But I fancy there is a larger number of people in this world with strong sex impulses than those with weak or cool ones. This impulse has been present ever since man was an animal, and it will continue to be so until the Creator provides some new methods of producing life on this earth.

"It is true that sex takes many crazy forms. I talked with a well known psychiatrist on this subject not long ago, in connection with the much discussed play, 'The Captive', of which he disapproved on the ground that it might lure the normal to abnormalities. I did not agree. I know that sex sometimes takes on every imaginable lunatic form, but I do not think such lunacies are contagious. It is only that a too strong yet normal impulse in one sets him before the public. In fact, a little too much of this entirely normal impulse often sets people crazy, throwing them into orgiastic frenzies which, however, are not fatal or contagious. It may make them leap over tables

and do all sorts of idiotic things; but then this frenzy attacks animals just as it does human beings. You have only to observe animals, to witness their crazy reactions.

"The sex impulses, unchanged, can be traced down through the ages. If I read history aright, it was this impulse that was responsible for the original form of old Roman and Greek orgies and fantastic celebrations. It took a wild and unrestrained animal form. The Roman and Greek orgiastic dances were lascivious spectacles. There were many wild festivals staged for the worship of Dionysus. The Dionysia was a festival of ecstacy and wild enthusiasm. The people in those days had these outlets for their emotion, and it was through these celebrations that they often sought spiritual purification. Votaries of Bacchus staged drunken revelries, orgies, bacchanalia—all in the name of their religion.

"Then when Christ arrived, and the Christian doctrine went into effect, it proved a powerful deterrent. The God Pan was looked upon as the Devil. He actually became the Devil in the eyes of the Christians. Sex, as one element in the Church saw it, was the root of all evil, an emotion flowing from the Devil. Those who indulged in it were offspring of the Devil. But if that is true, we all have the Devil in us still.

"The rise of Christianity, and the promulgation of strong moral dogmas, gave rise to these early suppressions. There are accounts of the most ridiculous doings in the Fourth, Fifth and Sixth centuries, in the Middle Ages, when people were swept into the Church like rafts down the river in a flood. These victims of religious doctrines struggled pathetically to overcome sex. There were scourgings, punishments, self-inflicted tortures. They fasted and they prayed and they suffered. The sex impulse must have been pretty strong, to force them to do all the odd things they did in an effort to overcome it.

"What terrible tests they made to prove their invulnerability to the urgings of wicked sex! And these attempts at suppression and repression and the killing of the natural and normal and powerful instinct led to secret vices, the underground and mysterious passages which led to retreats where poor sex-bedeviled souls had taken refuge, running away from life. Balzac threw some light on these goings-on in his writings. He certainly was not blinded to what was taking place all around him.

"We are not any different to-day than men and women were in the Middle Ages. We have the very same impulses as they had then, only they take different and sometimes new forms. What emerged from all of that long-ago campaigning and attempts at suppression has merely been a new and clearer consciousness and understanding of the beauties of sex. It is the novelist, the poet, the artist, the sculptor, who, realizing the sheer classic beauty involved in sex, gives us all our beautiful forms of art. Sex, in his higher and finer form, is revealed in the semi-erotic music of Wagner, Chopin, Lizt, in our

best sculpture, drama, literature.

"On the other hand, it is the more ignorant mind, the undeveloped one, which vainly seeks this beauty of sex in the cheaper magazines, the vulgar plays, the trashy novels, the nude and common photographs. These creations, while they rarely possess so much as a trace of artistic value, still do supply to the semi-literate a taste, a faint vision, just a little sample, though a false one, of the gayety and beauty and ecstacy which is to be found in sex.

"Yet because the desires of the ignorant, and the forms which these desires take, are revolting and offensive to the more refined type of mind, some better educated, more literate persons, try to suppress the amusements and the so-called art forms which appeal to the masses. They always follow and cater to what is called 'the best sentiment of the community.'

"But as soon as you begin suppressing and repressing the natural sex impulse anywhere, it slinks into the cellar and the dark byways. You do not really succeed in suppressing vulgar followers of Dionysus and Bacchus. On the contrary, you simply make him more sly and evasive. He goes into hiding, and then his cravings come to light only when they have taken the form of crimes. Naturally, something has to be done about these poor ignorant ones, for if you let them go the limit they would become altogether too offensive.

"The Old Haymarket here in New York was once a rendezvous for sex. Sex brought people there in the beginning. The Haymarket had what interested the masses. But it was run primarily to make money, and the cheapness of the whole thing was obvious to all except the grossly ignorant. And because those who managed the place had no thought but to make money, everything soon went wild. Murder became rampant. When the underworld didn't like what a man did, it was easy to hire someone to kill him, and dump his body into the river. And thus the Old Haymarket simply had to be put out of commission.

"There are limits to everything, even to sex. Sex cannot, for instance, be given free rein so that it leads to murder. Society is entitled to protection. And that is what it is clamoring for now. And when it so decides, regardless of the soundness of its judgment at the moment, it will have it. And, as in the days of the Puritans, those who do not mentally coincide are none the less compelled to obey. It is not pleasant, but again you cannot sit back and declare that organized society, Puritan or not, is not worth anything. For we must admit, whether we like it or not, that all we are, all the benefits we receive, come from organized society. It protects us, and it will protect itself. The majority is bound to protect itself against the minority. It is true that the majority would and does kill a man like Christ, and it also puts a stop to the actions of a man like Oscar Wilde. But then what is one to do? One cannot refute the majority. Yet when you pause to consider

that censorship—a wave of suppression—will not stop to discriminate in its wholesale work of repression, you are forced to sigh painfully, and anxiously await results of the 'reform' movement. Nevertheless, at moments—periods, perhaps—censorship is unescapable. And when you see a play like 'Sex' go, you do not really grieve. I don't, at any rate.

"I once said that the power of censorship is so dangerous, and so impossible to place in ideal hands, that you hate even to talk about it. A mere discussion of the matter is harrowing. If you say to a group of men, religionists or reformers, or whoever serve in the capacity of censors: 'Go and raid the Haymarket, or "Sex", or a cheap and trashy book!' they will not stop there. They are now out for blood, their holy wrath aroused. They will march off to the office of a high-class magazine or launch an attack upon Tolstoy or Dostoievsky. It would be terrible to see masterpieces ruthlessly emasculated. Or the censors, now grown fanatic, in an orgy of purification, suppression, repression, their reform-instincts aflame, go rushing off to the ballgrounds, and there stop youngsters from playing ball on the Sabbath. Or they prohibit children from playing marbles on that day. Cigarettes and cigars will be attacked next.

"To illustrate what will happen, let me tell you about a man I know who was living in a lumber camp in the South. His work brought him to this isolated spot and he never saw anyone from one week's end to another. He spent his Sundays peacefully smoking in his short-sleeves in front of his little shack in the woods. And as there was a reform wave on, soon he was approached by a committee of citizens who insisted that he dress himself up properly in a white shirt on Sunday. This apparel, they agreed, was the only fit and proper kind for a man to wear on the Sabbath day. So this worker in the wilderness was deprived of his one poor little pleasure, his relaxation in his shirt-sleeves.

"And in a certain community of California not so long ago there was a law prohibiting the use of automobiles on Sunday except when these machines carried the occupants to a church, a house of worship. Those are samples of the idiotic form censorship frequently takes. Stir up the censors and you stir up a hornets' nest. After all, these organized censorship committees must earn their salaries. A vice crusader cannot receive $10,000.00 a year without showing some action. He must do something. Thus he pounces on everything and anything that will prove that his committee is justified in existing. Any sort of infraction or imaginary infraction is so much 'gravy' to him.

"True, there are limits to all things, and when art in its every form is abused by the cheap and vulgar demonstrations to which we have been treated lately, society is bound to step in and take a hand. The men greedy to make money, and the ignorant who do not know true art from its cheap and tawdry

counterfeit, are responsible for all the trouble. And to these persons, alas, we will owe the reign of a wholesale and indiscriminating censorship, should one come. And there will be many artists of the future who will suffer unjustly if it does.

"I think our salvation—our mental salvation—lies in not keeping things from the human mind. We must face the truth. We must work it out open-eyed and open-minded. Mind is the motive force of the world. If we cannot or will not use our minds, if we must keep them blinded to the truths of life, we might as well cease living. We must stop coddling our minds, making them believe that the sex impulse is not a dominant force in life. We must look facts in the face, and talk things over with ourselves. I cannot believe that such a method of facing the truth will make perverts of any of us."

How to Save Postage

Alpheus Lincoln

A Successful Author Gives You a Valuable Hint of Which You Will Want to Take Advantage

WHERE shall I send this article?

How often has this question troubled the mind of the literary worker, even though this worker may be well supplied with current issues of publications listing the wants of divers literary-material markets? Yet within easy reach is one of the most accurate indices to editorial requirements—an index listing all kinds of popular, semi-popular and philosophic writing. This is what is known as The Readers' Guide to Periodical Literature—a carefully indexed and cross-indexed list of every kind of magazine material. Anyone who has access to a public library—and who hasn't these days?—may look this reference volume over at his leisure.

An example of its usefulness: An article on the stage, handled from the angle of the influence of the amusement world on civilization, past and present, with prognostication of its future potentialities, had been written. Where to send this article where it would have the most likely chance of acceptance was the next question, for we all write for publication and the acceptable check which this brings. The fewer the number of trips, the less the postage waste, to make use of one of Henry Ford's success maxims which is "eliminate friction."

A visit to the library and a cursory glance through but a few of the numerous Readers' Guide volumes gave illuminating titles and often included names of authors of somewhat similar material which had been found ac-

ceptable by current periodicals in the past. These came under almost countless headings, such as Acting, Art of Acting, Masques, Shakespeare, Drama; but of them all, the single heading of Theatre was chosen. Eliminating many articles which by their titles seemed to be removed from the central theme or treatment-method of the article to be sold, there remained: Study in Theatrical Evolution by H. Tyrrell in the Forum, followed by volume, issue and page number; Dramatic Art in England and America by C. Scott in Munsey's magazine; Our Theatrical Dispensation in the Nation; Drama as a Moral Force in Good Housekeeping; Drama as a Factor in Social Progress by the late Laurence Irving in both the Fortnightly Review and the Living Age; The Power of Dramatic Instinct in the Outlook; What the Theatre Can Do for the School by G. P. Baker in the Ladies Home Journal; The Theatre of Yesterday, To-day and To-morrow by the late J. Forbes-Robertson in the Century; Propaganda in the Theatre by O. M. Sayler in the Dial; Internationalism in the German Theatre of To-day in the Literary Digest; Unwritten History by C. Hamilton in eight consecutive issues of the Saturday Evening Post; and Out of the Past by Kenneth Macgowan in the Theatre Arts magazine, together with numerous other articles by various writers and dramatic critics on varied amusement phases.

Immediately eliminating the Ladies Home Journal and the Century, both of which undoubtedly accepted articles by G. P. Baker and the late J. Forbes-Robertson because of their big names—their international prominence in the theatre field, as well as Munsey's magazine (no longer publishing anything but fiction), the Living Age (which accepts nothing from American sources) and the Literary Digest (a staff prepared rehash of material appearing elsewhere), we have left the Forum, the Nation, Good Housekeeping, the Outlook, the Dial, the Saturday Evening Post and the Theatre Arts magazine. The addresses of these are looked up in the regular where-to-sell publications and the 'script goes on its way to the first market on the list, with, if needs be, the rest later.

The article may not "land"; may not "bring home the bacon" in the form of a satisfying check. But if not, the failure is not due to wrong markets; to sending it where pre-determined editorial policies would be at utter variance with submitted subject-matter content. Insofar as possible, "friction" has been eliminated; postage waste has been cut down, to say nothing of the establishment in the mind of editors of the author's sanity and judgment.

So, next time the vexing question: where shall I send this story? —arises, try glancing through a volume or two of the conveniently arranged Reader's Guide to Periodical Literature. It's a sure index to editorial preferences and requirements. It will answer the question accurately and intelligently and, let us hope, profitably.

The Art of Writing Confessions and True Stories

Part III

Leon Blumenfeld

The Concluding Paper of a Complete Analytical and Constructive Series

THE PRECEDING installments of this short series took up the origin and nature of this relatively new form of fiction, its ethical status, and—in considerable detail—the plot material that lies ready to the hand of the writer. Now let us consider

2. The Characters

As has already been indicated, most of the characters that figure in the confessions should be average men and women, and drawn therefore from everyday life. Kings and queens, dukes and duchesses, millionaire philanthropists, fabulously wealthy and beautiful heiresses, and all the other characters who used to figure in the popular fiction of long ago, are now virtually taboo for this field.

The two best ways of clearly portraying your characters are by their actions and by their dialogue. This is especially desirable since long-winded descriptions have no place in this simple and direct sort of human document.

It is not advisable to introduce too many characters into one story. The woman or the man who tells the story should confine her narrative to those facts that bear closely and directly upon her particular heart problem and its solution. She should introduce only as many characters as are necessary for the lucid development of her confession. A wide array of needless characters, introduced aimlessly, and merely left strewn about the story, clutter the action, bewilder the reader, and tend to detract from the pointed appeal of the Confession.

It is also wise to introduce all of your leading characters as near the beginning of the story as is possible. This centers at once the interest of the reader upon a distinct group of people. He can watch them live through the consecutive events of the confession, up through the climax, and to the ending, without having his attention weaned from the singleness of dramatic effect.

This also tends to make the story sound true and natural, as usually the introduction of an important character at the tail end of the story involves with it, some trick ending or unexpected twist, which makes a story read like clever fic-

tion rather than like sober reality.

The characters should be plain-spoken in their speech and swift and dramatic in their action. Action should not be arrested merely for the sake of indulging in wordy discussion which, however brilliant and flattering to the author, has no immediate bearing upon the movement of the story. Likewise, the action should not move more swiftly than the dialogue, because that would give the story the effect of a racing narrative and rob it of its intimate and human nature.

So in the ideal Confession, action and dialogue move hand in hand, in a balanced tempo, unfolding the story in logical and life-like sequence.

3. Setting

Never use settings unless you are familiar with them—that is, sufficiently informed about them, either from actual observation or from careful research, to give them the stamp of authenticity. If your story must have an exotic setting, or at least one different from that with which you are familiar, be sure that it is accurately though briefly described and that it is in harmony with the action of your story.

If, for instance, your heroine is kidnapped and taken to an opium den in Chinatown, be sure you know what the inside of a den looks like before you deposit her there.

I have never used an exotic setting in any of the Confessions I sold, unless I knew that setting from actual observation. When I had occasion to refer to criminal courts and prisons, I had experience as a police reporter to tap for my settings and characters.

The reason why settings are so important is that, in some instances, the settings strongly influence the nature of a story. For example, if your heroine in the opium den story had not been taken to Chinatown, but to a brownstone front on the exclusive Riverside Drive, the chances are that the story would have progressed by other means and the outcome would have been different.

But settings are important only as they are linked with action, and color the outcome. Otherwise, settings are not to be described in detail. When your characters are moving about against a background which has no immediate bearing upon the story, the setting should be treated only with proportionate importance. When your action takes place in an ordinary home or office, a swift paragraph or so is ample for descriptive purposes.

It is also important that the dialogue reflect the particular setting that goes with the characters speaking. Thus a gunman, in a New York underworld story, should not express opinions in the rhetoric of a Harvard professor, and vice versa. Neither should your working girl reflect and philosophize with the worldly wisdom of a cultured society matron.

Just as it is advisable to have one central theme, and as few characters as possible to carry the theme to its natural conclusion, so it is wise to have as few settings as are necessary to push the action to its

climax. A Confession that races swiftly from China to Mexico, and then back to a farm in Iowa, is more likely to scatter the reader's interest and concentration than it is to impress him with its actuality.

Sex

The question of how to treat sex in any story is always a delicate one. How can one write of relationships between man and woman and still subdue the sex element, which probably is chiefly responsible for the attraction they have for each other? That is a query heard from the lips of many an author.

There was a period when the Confessional and "frisky" types of magazines indulged themselves very lavishly in sex. Over a course of five thousand words, the heroine enjoyed the embraces of two or three lovers before she finally repented and was accepted by a magnanimous hero. Or there were scenes in which the villain was permitted by the author to force his kisses and embraces upon a reluctant, innocent girl, trapped in a closed room, and all but assault her, when the rescue in the nick of time was effected.

But the censors—and, one likes to believe, public opinion—have put an end to so much promiscuous sex in "snappy" stories and Confessions. If illicit love is used as a theme, your heroine must be nearly overwhelmed by the resultant catastrophes. She must, in her conscience and in her actual life, pay the penalty for her wrongdoing. She must suffer remorse and anguish, before the course of her life is again smooth and her peace of mind is restored. Stories should never treat loosely and flippantly the sex motif or points of morality. If your heroine violates one of the conventions, it must be only after superhuman temptation and resistance, and at no time should there by any condoning by the author himself. And I want to make it plain that I say this not as a moral preachment but from a just appraisal of a market to which I have sold again and again.

The narrators of Confessions are not supposed to be brilliant authors equipped with an enormous vocabulary and a sophisticated outlook upon life. They should be simple, rugged, earnest people who have suffered and therefore have a story of stirring heart-interest to tell. And they do this in order to help make secure, and also to point a moral for and guide, other human beings who may be similarly circumstanced in the course of life.

Writers should also bear in mind that there exists a difference between "sex" and romance. The desire of a man for a maid, both physical as well as emotional, is natural and universal. There is no violation of the conventions when with the desire is coupled an honest intention to make the heroine his lawfully wedded wife. However, when there are detailed the desires and indulgences of a libertine, we have an example of sex offensively dragged in.

It is wiser to subdue the sex motif in all confessions. The interest should develop out of heart and emotional struggles, rather than from the physical combat of a

trapped heroine and a villain bent upon her ruin.

Choice of Title

Quite frequently the two or three words that comprise the title influence an editor as much in the selection of a story as the four or five thousand words that constitute it. The underlying psychology of this fact is very simple to understand. The first thing that greets the editor's eye is the title. And if that is attractive and pithy, the impression instantly created is a favorable one. This will weigh in favor of a story when the question of accepting it comes up, as against some weak spots in it.

The first requisite of a title is brevity. The second is heart interest. The third is that it should, as nearly as possible, serve as a keynote to the story it heads, without disclosing so much of the outcome as to dull anticipation. In a word, a good title must allure, it must "sell" the story.

In writing a title, the omission of useless words, especially the articles "the", "an", and "a", is strongly recommended. As I have said, the title should arouse interest and open a vista in the receptive mind of the reader so that he can hardly wait to plunge into the beginning of the story.

This is especially important in Confessions, where no authors' names are given, and their value therefore cannot be estimated by the established reputation of the writer. In proof of the importance of titles, witness the custom of readers of turning to the table of contents, selecting the most appealing of titles, without further examining the body of the printed story, and of reading first that Confession whose title caught the eye.

An active title is preferable to a passive one. And a vivid, magnetic title suggesting an intriguing tale is naturally better than one that serves merely as a dull label for a Confession.

Pointers

Your introductory paragraph should be a signpost to your thematic problem. It should not be aimless and meander leisurely into the body proper of the story. Hence it is wise to omit any reference to the weather, unless the weather has a direct bearing upon the story. As, for instance, if your hero accidentally meets your heroine by offering the shelter of his umbrella during a rain, the fact that it is raining is important. Otherwise, no writer's ruses should be employed to trap the interest of the reader.

The length of Confessions varies from 3,000 words to 6,000, with about 5,000 words as the most desirable length. There are also Confessions that are published in two, three, and six installments. These run to about 5,000 words an installment.

A word here about the serial Confession. A beginner should not attempt a serial Confession until he has sold several short ones. The material and method of treatment are similar, except that in the long story each installment must end in a provocative "curtain," i.e., an un-

solved situation which leaves both reader and heroine in suspense until the next installment.

But for every long serial used there are at least twenty-five short Confessions published, and these long ones are usually ordered by the editor from writers with whose work he is familiar and satisfied, and based upon plot-skeletons furnished by the author and approved by the editor.

As for the rates, they vary from the minimum now paid, one cent per word. This is adequate reward, and brings the rate within the same range as those of the lesser fiction magazines, and almost as much as the initial check of acceptance from a magazine of first rank. A writer who develops the technique of the confession can build up a very fair income from this market alone.

The need for reading at least an occasional issue of all the Confession magazines in order to keep abreast with the current requirements and changes in policy cannot be too strongly emphasized. While, fundamentally, all desire the same type of story, each stresses different phases of it, and some permit more flourishes in language than others.

With these rules in mind, and an alert observance of current editorial needs, and with patience and industry, every writer of fair ability should be able to sell to the Confessions market. But much more important than any facility in expression is the fact that the writer should have an intense, poignant and human story to tell, and tell it in a simple, dramatic and convincing manner.

Faces That Launch a Thousand Quips

Perhaps each man who signs his name to a letter should by law be required to attach thereto photographs of his full and profile facial features. Then if you are disposed to cuss out a correspondent you will do it to his face. Television will come along in due time to prevent misunderstandings between strangers in telephone correspondence.

Newspaper writers are often misjudged by readers who do not know them. Strangers often say to you: "I am surprised by your appearance. I have read your stuff and imagined that you were a big man with side-whiskers, Roman nose, squint-eye, and club-foot, but in reality you seem mild and inoffensive and much younger than I had thought."

So, there is some point in the old practice of printing thumbnail author portraits, whether the subject would do well in Hollywood or not. Mark Twain once told me that if his portrait had been printed with every article of his it would have "smoothed the way to fame and disconcerted a legion of antagonists."—MARLEN PEW, in *Editor & Publisher.*

Local Color from the Maple Sugar Camps

W. Earl Paddock

A New England Sugar Camp is a Picturesque Setting for a Story, if You Know the Background

AS a variation from the oft-used lumber camp and miner's cabin settings, the maple sugar camps of northern New England, provided you know something about them, make a novel and interesting setting for stories of almost any type.

The area of tree-covered ground about the "sugar house" is the "sugar orchard." These are wooded sections in which the sugar maples outnumber the beeches, evergreens, soft maples, birches and other trees.

Two men work together in "tapping" the trees, one man boring the holes with a special tapping bit and the other man driving the "spouts." An experienced man will know by the size of a tree and the condition of its top just how many "buckets" the tree will "carry" and also where to bore to get the maximum sap flow or "run." I have seen as many as seven buckets on one big tree.

Trees are tapped about the first of March, although the exact date depends on weather conditions. Cold nights and thawing days are essential to a good run. The holes are bored slightly upward to insure free running of the sap which might otherwise set back into the hole and freeze. The spouts are driven firmly but not so tightly as to split the bark as this would cause much of the sap to trickle down the tree trunk.

A "hook" is part of the spout and the buckets are "hung" on these hooks. "Covers" are placed over the buckets to exclude leaves and bits of bark which would discolor the syrup. These covers are usually of wood and clamp to the bark of the tree by means of wire fingers.

Not infrequently the men go about on snow shoes while hanging or "setting" the buckets and it may happen that after the snow has melted from the orchard toward the last of the season, some buckets will have to be taken down with short ladders. The most common buckets in use today are of metal with a hole near the top for the hook and when empty they fit one inside the other so that a man can carry a load of 25 or 30 on his shoulder.

When the buckets are all hung the orchard is said to be "set up." As the buckets are filled by the sap flow it becomes necessary to get this sap to the sugar house and

there are three methods of doing this, two of them common.

In level orchards or orchards where the topography is severely broken, a "gathering tank" set on runners is hauled about by horses or oxen. This tank is built wide and low to prevent tipping. It has an opening at the top through which the sap is poured and an outlet at one end near the bottom for emptying the tank at the sugar house. The gatherer leaves his vehicle at some advantageous spot and with a "gathering pail" in each hand he "gathers" the trees close by. Each pail holds about a bucket and a half of sap. Where long carries are necessary, he may use a neck yoke—a wooden affair that fits over his shoulders and takes the weight of the pails off his arms.

Many orchards are so situated that they slope toward a common point and take on the appearance of a rough amphitheatre with the sugar house in the pit. Lines of galvanized pipe are then run up the slopes and at intervals along the "pipe line" are set big tubs that have spigots near their bases. A funnel is incorporated into the line under each spigot. Gravity whisks the sap from the tubs through the lines into a storage tank at the sugar house. Such a tank may hold thirty barrels of sap.

The third method of gathering is accomplished by means of a net work of small pipes about as thick as a man's finger. This apparatus is "Spider Web" and is chiefly used for garnering the sap from trees that grow on ledges where it would be dangerous to climb with pails. The method is relatively unimportant.

The first duty of the operators each morning is to inspect the pipe lines. Deer sometimes break a line in crashing through the orchard and falling branches will often cause a break. The men go to the top of each line, gather a half barrel of sap, open the spigot in the tub and follow the gurgling descent of the liquid down the line watching for leaks.

When the storage tank is full they start "boiling." Syrup is made by concentrating the sap. Nothing is added. One speaks of "boiling in" so many gallons a day.

The sugar house is a rough structure with the "evaporator" at one end, the other end being filled with wood for "firing" the evaporator. The roof of the house will show a smoke stack and another wooden stack which carries off the steam.

The evaporator consists of a "front pan" and a "back pan." The back pan is made in seven sections running lengthwise of the fire and the bottom of each section is deeply corrugated to give the maximum heating surface, because furious boiling is desired here. The five sections of the front pan are smooth-bottomed and run crosswise of the fire.

When the "valve" is opened the sap enters from the storage tank through a float at the back right-hand corner. It then begins a continuous passage through the sections, through a second float which connects the two pans and finally becomes syrup in the frontmost

ection of the front pan. If syrup hows in any other section it is at nce diluted. The syrup is "drawn ff" at the front right-hand corner. wo gallons is sometimes taken at ne drawing.

If there is danger of the sap's oiling over it is touched with a bit f bacon or fat on the end of a tick. As the syrup is drawn off it poured through four layers of heese cloth into a "settling" tank nd allowed to stand at least over ight. A minute substance called sugar sand" settles out and the ear liquid is drawn from above ne settlings.

The season ends when the buds egin to swell, usually about the rst part of April. The whole pro-ess of making maple syrup is alled "sugaring" whether or not ny of the syrup is turned into ugar. The owner does his own ugaring or "hires" an orchard "at alves." This latter means that the wner furnishes the equipment ex-usive of the cans and receives alf the syrup made. The oper-ors may be required to replace ie wood they burn during the sea-on, cutting it from the owner's oodlot.

At the end of the season a sugaring off party" is held to hich the whole neighborhood is vited. There is music and merri-ent, all the maple syrup and aple sugar everybody wants and ere may be sap beer on tap.

Here are a few details of personal experience that may prove helpful. Two of us were able to care for about one thousand buckets. During the season (March fourth to April eighth) we boiled in one hundred and seventy gallons of syrup. Top price for fancy syrup is $3.00 a gallon. Most of the farmers sell to dealers for $1.50 a gallon, quality no asset.

The snow was up to our waists the first day and practically gone when the season ended. There were then May flowers and hepaticas in bloom on the hillsides.

The tenant operators of these orchards "find" their own living quarters. Some of them rig bunks in the sugar houses if the structures can be heated. Others establish their headquarters in deserted farms while still others board out with neighboring farmers. There is always great rivalry in each district to see which camp will set the high record for a day and for the season. The most we ever boiled in during one day was twenty three gallons and it took thirty barrels of sap to make this amount. When the sap run ceases the operators "set down" the buckets and "wash up" the equipment. The spouts are "pulled."

There you are—everything but the taste of warm syrup and the fun of making it.

Great men are simple in thought and habit. They look through, ound and over the complexities which they encounter, keeping their es ever upon the goal sought. They never let their jobs submerge them. *-Harris-Dibble Bulletin.*

Articles for the Reverend Editor

Michael V. Simko

How to Please Clerical Editors: a Survey of the Slants of the Principal Catholic Periodicals

ON THE Reverend Editor's list of requirements the article easily takes first place. It continues first in demand because the average Catholic magazine publishes three or four articles for each piece of fiction whereas the supply is limited, being less articles than stories submitted for editorial consideration. A recent copy of the Catholic World contains three stories, three poems and at least ten articles, the November Columbia carries four short stories and more than eight articles.

A further point in the article's favor is the feature of timeliness which is a necessary agency in the monthly periodical. Inasmuch as the clerical editor competes with the daily papers and weekly reviews he is obliged to offer his readers up-to-the-minute items not only of local but of universal interest.

For example, on the occasion of Franz Schubert's centenary the Young Catholic Messenger printed a biographical column in which this Catholic composer's accomplishments and religious practices were presented. Again, a missionary monthly accepted one week after submission my article, "Washington's Religious Habits" and published it in the February issue. Moreover, early in the year 1928, when the religious intolerance in Mexico attracted public attention I wrote "Mexico's Signs From Heaven" and a dozen more articles which were promptly accepted by the Reverend Editor. The factor of timeliness had much to do with these acceptances.

A popular subject written in a pleasant style and offered at the proper time will undoubtedly deserve the editor's immediate approval. Bearing this information in mind the prospective contributor should moreover consider the magazine he hopes to favor with his manuscript.

It is an erroneous belief that because an article carries a religious sentiment it will at once suit the first Reverend Editor to whom it is mailed. Since an article on baking will not satisfy all trade papers but may suit a baker's house organ so an article relating to St. Francis will merit acceptance sooner from the Franciscan Herald than from the Lamp, the latter of which is devoted mostly to items concerning foreign missions.

Therefore it is advisable to have particular editor in mind when he writer plans an article. As urther testimony let me quote the losing sentence in a letter recently eceived from the business manager f the Messenger of Our Lady of Sorrows: "In the meantime, would ou keep in mind the thought that he Editor will be susceptible of any rose that treats *definitely* of the Sorrows of Our Lady?" The talics are mine. It is obvious then, hat although the Reverend Editor urchased my story he prefers in he future material which is pecularly adapted to his own paper.

Since each editor stamps his nagazine with a singular individuality it might not be amiss at this me to give the reader an idea of ne character of contents in various atholic magazines. Because space oes not permit going into a full eview of each article we will erely offer titles and subtitles, and eferences to fiction and verse will e omitted.

Presumably the Catholic World New York) enjoys the enviable osition of first place in the field of atholic periodicals. For this onthly publication literary disnction with a thorough comprehension of one's subject is an absolute requisite. The variety of pics in a previous issue is at ce evident and the following tles reveal the intellectual type of aders which this magazine intrests: The Anti-Saloon League; he Church and Eugenics; Jane rlyle Looks at Thomas; At An d-World Window; Thomas Moore, yman; The Globe-Trotter in India. An earlier copy on my desk offers: George Meredith; Siena—the City of Black and White; Is the United States a Christian Nation? Footprints of Jeanne d' Arc: Orleans; Revision of the Anglican Prayer Book; A Shakespeare Complex. These essays vary in length from two to five thousand words.

Secondly we have Columbia, (New Haven, Conn.) which, with a circulation of 750,500 copies, takes its place as the largest Catholic magazine in the world. Since it is the official organ of the Knights of Columbus, the contents are necessarily of a masculine appeal. The October number, besides the regular features, offers the following subjects: Credit on Wheels (Pay while you ride—but pay); Ask the man Who Owes One (Notes on a minor operation); Sons of a Great American (The Carrolls of Carrollton); An Artist's Dog (Real Dogs at their best); Where Luck Beats Wisdom (Prospectors and grubstakes); Things Catholics Should Know; Home Care of the Mouth; Columbus; Investments and Finance.

This monthly is especially receptive to articles of a biographical and historical nature in which Catholics have contributed an important part during the colonization period of our country. Interviews with Catholic men in public offices are frequently featured; for example, one issue published an interesting account of the railroad executives who attend the Catholic Church. It is also noticeable that although the October copy appeared just before our presidential

election no political item appeared in the contents. Hence it is advisable for the contributor writing for Catholic papers to avoid this topic.

The requirements of Extension Magazine (Chicago) might be classed with the Catholic World and Columbia, although it frequently features articles dealing with foreign missions.

The Commonweal, and America (both of New York) are two outstanding weeklies in the Catholic sphere. These two publications being devoted to current events are exceptions to the above remark relating to politics. The pages are devoted to well-written papers on the drama, literature, history, education and science. The Commonweal for November fourteenth, for example, presents: Christ the King: Talkies and the Grotesque; Tariff for the Farmer; Records for Remembrance: Recognition and Common Sense (discussing China and the Catholic Church); Telling Time. The preferred length for these two weeklies is two thousand words or under. It is hardly necessary to reiterate the need to bear timeliness in mind when submitting material.

With the remaining magazines the interest grows more limited in scope and topics of such general character as contained in the above periodicals are not usually printed. Each of the following magazines is devoted to propagating a particular mission, hence devotion to a patron saint or stimulating interest in missionary endeavors is the paramount aim of the Reverend Editor.

The Messenger of the Sacre Heart (New York), for example publishes instructive articles b clergymen. These are limited i number since there is much depart mental matter and six or seve pieces of fiction. However, Fathe Mullaly is always prepared to pas on an article which meets the polic of his monthly; his comments ar often as helpful as his checks.

The St. Anthony Messenge (published in Cincinnati by th Franciscan Fathers) manifestl prefers material which inculcate devotional exercises to the Saint o Padua and instructs its readers i matters of the Franciscan Orde One issue at hand offers the follow ing articles (not including the reg ular departments): Feasts an Fasts; A Thought for the Month Whisperings from Padua; Francis can Students of the Scripture; Ear —the kind you hear with (a lesso in farming); St. Joseph Missio among the Navajo Indians a Kearns Canyon, Arizona.

The Franciscan Herald is read b people who are interested in th poor man of Assisi and the orde which he organized. It is therefor interested in anything historicall or biographically associated wit Saint Francis. The Editor especi ally prefers articles which will in terest the man of the home. Thi magazine must not be confuse with the St. Francis Magazine Lemont, Ill. The latter is a ne publication offering no payment whereas the Franciscan Herald Chicago, pays one-half cent a word

The Savior's Call, St. Nazianz Wis., published by the Salvatoria

athers, does not offer much en-ouragement to the new contributor ince its wants are limited by lack f space; however, Father Winfrid a courteous editor who never esitates to express his apprecia-on when an article meets with his pproval. Only three articles ap-ear in a recent issue: Will Woman-ind Save Mexico? Splinters from ie Cross; On Daily Communion. n accepting an article recently ather Winfrid requested another ith the following advice: "Choose me subject that appeals to you, on which you are enthusiastic id anxious to relieve yourself to ie public. Or, in case you can not t upon any, why not write an ticle on Patriotism and American tholics, or something to that ef-ct, and weave it round Lincoln d Washington?"

The articles in a copy of Queen's ork (St. Louis) are: An Artist in; Experiences of a Convert; ie Missions; The Friends of Her n. The Missionary (of Washing-n, D. C.) includes the following; ie Divinity of Christ; Pius XI d Christian Unity; Another stic; Easter at the Holy Sepul-re; All Alone with the Mission-7; The Faith's Newest Defender; Missions in "The City of the Angels"; Mexico's Unquenchable Faith. The Victorian (Lackawanna, N. Y.) offers the following articles: Feast of the Presentation of the Blessed Virgin; The Power of Example; Charity of Thought; In Memoriam Aeternam. (The Victorian offers no remuneration.)

With the above magazines the field for articles has been surveyed. It is true that several periodicals have been omitted but since their requirements are meagre, due to their usual departments and regular staff contributors, it is hardly necessary to enumerate them. In conclusion, it is well to remember that brevity is decidedly an essential feature in all contributions. The article of 1800 words or under will merit acceptance sooner than one of more words. The above publications pay on acceptance or shortly thereafter, the rates being about one-half cent a word and up.

Father Winfrid of the Savior's Call might well speak for all his contemporaries when he writes: "For the Call I am looking for solid articles on social questions or phases of the lay apostolate of two or three thousand words—real research articles."

Hick Fake-It, Hic Jacet

The anonymous article, "How to Make and Fake News," in The eenwich Village Quill for March, is not half so interesting as the tele-m sent by the head of a string of newspapers to its correspondent o had sent fake news about a pugilist. The telegram read, "Salary two weeks follows. Traveling is good."—JAMES MELVIN LEE, in *itor & Publisher*.

But—the Cat Came Back

Grace Greer Atkins

The Story of Certain Rejections and What They Taught One Writer

SO HAD all my manuscripts to date; and I wanted to know—"What was the matter anyway?" To start the story right, I really had unlimited confidence in the verdict of many of my most learned friends when they insisted my mission on earth was to write my varied life experiences. "Write just like you talk," they urged, "and your stories will take." Well, they "took", all right, but it was a round trip, accompanied by rejection slips on the homeward track.

It had never occurred to me that I had to "get by" the editors, or that they of necessity could only conscientiously accept manuscripts suited to the needs of their magazines, or that the latter specialize more and more in certain individual types of literature, and cater to their trade, just like the stores cater to the needs of their special class of customers. If I had only possessed at the beginning the little knowledge I have since acquired, how many hours of literary torture would have been spared, both the over-worked editors and myself.

Most writers wait until they are famous before telling of their early struggles, but somehow I have a feeling that the recital of mine to date might give a "misery-loves company" feeling to those who ar blindly groping on life's literary way, and, like me, are lost i a snow storm of rejection slips.

Well, I began peering deeply int the rules of writing. Accidentally I found they had not only rules o writing, but "tricks of the trade" as well. And I've surely learne some startling facts. In quantity these rules remind one of the goo preserves that James Whitcom Riley tells about in "Out to Ol Aunt Mary's"—the more thos boys ate, "the more there was t spare." And the "tricks of th trade" follow a close second.

I also learned that editors didn' want you to write unless you ac tually *had something to say,* an then they wanted you to *say it* And it is whispered they receive s many manuscripts that often, un less attracted by the title, the be ginning and the end of the story they ignore the rest, and—"the ca comes back." But doesn't the aver age person act about the same wa when starting to read a magazine Yet he is trying to please only on person, and so we forget that th editor has thousands to please That discovery accounts for th great diplomatic care displayed i

the title and the opening of this article—I am saving the best for the last.

And it is really true—editors don't care a snap for a long family history as an introduction to a story, and even call it "the 'had' horrors." They insist that most amateurs have to go through this literary disease just as children have to go through the measles and whooping cough. It is sad, too, that the older the amateur writer is the more severe the ravages of the disease and the slower his recovery. I am just beginning to understand fully and appreciate how this literary disease must be as hard on the editor as on the amateur, for the latter has "hopes" while he absolutely has none. It is estimated that about one manuscript out of a magazine's daily average of fifty is accepted, so I feel it fair for us amateurs to divide our sympathy between the editor and the "forty-nine cats" on the homeward run.

And don't ever forget, they say, that blessed little word "said" is under a literary ban—only experts may dare any over-indulgence therein—while in its place should be juggled with a perfect technique such synonyms as "answered," "replied," "moaned," "laughed," "cried,' "shouted," "whispered" and so on—to bewilderment. And to think I had never noticed that before! I just thought everybody "said" everything; and have been amazed in reading the magazine stories of late, with a literary eye to the word "said," to discover how wonderful its synonyms are when handled by the best writers. In studying such substitutes more fully I learned that editors of necessity have their literary spirits so finely tuned to the proper shades of meaning that a break along this line hits them as hard as a discordant note in some great orchestra hits the leader, affecting the entire harmony.

I have learned, too, that there is just one verb that can be the right verb for each particular sentence, and, let me whisper, I have found a good Thesaurus Dictionary, a veritable treasure house to me along this line, and believe yet I'll get in tune.

Consternation overwhelmed me when I realized that the first story I had submitted had three pages of rheumatics as an "had" horrors introduction — also twenty-five "saids" more or less in the first dialogue between two old sisters who were discussing their "rheumatiz." Believing firmly at the time of writing the story that editors wanted "naturalness" above all things, I had announced in the beginning of "Just a Browsin' Around in Old Memory's Pasture" that I took my pen in hand without having an idea of what I was going to say, and meant only to browse and pay no attention to rules. You see, I didn't know any then, and that came easy.

Next, I let down the literary bars to the old "Memory Pasture" and proceeded to browse ad infinitum. I began by trying to make the Gentle Reader see (through an overworked imagination) that clump of rosebuds over there in the

pasture in which he also saw (?), by a heavier pull on said imagination, the picture of a beautiful little girl with long golden curls and dark blue eyes seated in the room in which her grandmother was dying, in the little cottage on a hill overlooking the picturesque Cumberland River. This latter part, I now really believe, could have been seen only by "remote control." The little girl was watching to see how *that thing that thinks things* would "get out" when her grandmother died. Well, it "got out," all right, but she was worried because she couldn't see it.

Now what grander way, I fondly thought, could be found to start the topic of the "immortality of the soul"—with full discussion as to whither it flies and abides. However, in time that part of the browsing ended with the comforting thought borrowed from one of Talmadge's lectures on "The Bright Side of Life"—"The sky is just the right shade of blue, the grass the right shade of green, and no matter where we may have been in the past or may be in the future, let us thank the Lord we are here."

Then taking the delighted (?) "Gentle Reader" by the hand, we browsed together over to a clump of tuberoses in the "Pasture," and there we found the most wonderful suicide story of a little girl twelve years old (the same little girl grown older), who had decided that the best way to end her misery (caused by having to practice too much on the piano) would be to eat oleander leaves. She had heard that twelve would kill a cow, so she felt that nine would kill her "dead."

The leaves were very bitter, but she bravely got them down after pulling them off of the old family oleander "in its well torn tub." Then I described in detail how she lay down to die, and how she pictured all the sadness of her family, her little sweetheart and friends at her funeral; her sorrow over not having waited "till she put her little doll house out in the yard in order"; how she wouldn't ever get to see those pretty blue eggs hatch out in their cute little bird nest up in the blossoming tree, nor ever swing again in the little swing under the grape vine arbor, all loaded with its ripe, luscious grapes.

The only lie I told in the whole story was that I had the eggs tinted blue, and the Kentucky apple tree blooming when July grapes were ripe; but I felt it did sound "so good" that the Lord would forgive my nature faking. I didn't know then that it is almost as easy for a camel to get through the eye of a needle as for a natural-writing amateur to put such inconsistencies over a real honest editor, who has first to be true to what he gives his readers. And I want to tell you that the good editors are surely on to their job "and I don't mean maybe," and they as surely expect us to be on to ours.

Well, my suicide lingered long enough to smell the delicious odor of the smoked broiled ham old black Mandy was cooking for supper—it just seemed that it all came up there to taunt her. Oh, for a bite before she died! Well, the "tuberose browsing" lasted 'til

the dying girl got to eat all the ham she wanted at the evening meal; then I wound up my story with the exciting remark, "And say—*I didn't die,* and every time I eat a slice of good old Kentucky, wood-smoked, broiled ham I have a grand and glorious feeling, not only on account of the ham, but because I *didn't die.*"

This story I sent direct to one of the leading magazines, after much deliberation over which one I would "favor"; fondly picturing the editor's delight over having something so natural and real come in. I told my friends to watch for it in the next month's edition of said magazine. I am still dodging those friends.

In my "amateurish" enthusiasm I even wrote the editor a long letter explaining the main points of the family history, and my many reasons for writing the article; telling him it was to be continued as many months as he desired, and that the browsing would grow better with each installment. Really, I felt that, the reserves being unlimited, if worst came to worst I knew I could keep it going the rest of my life, unless the magazine died first. I felt too, my "hop" down life's sunset trail would be greatly brightened with an additional income of (speaking in modest figures) say five hundred dollars, and up, a month, though I really figured that perhaps I might be started off at only two hundred and fifty dollars, as it was a new writer's first installment.

I had found out that editors did not want single spaced or penned manuscripts, but insisted that "like Sin and the Poor," they were ever with them. I have since learned it is because in case a manuscript is accepted, the editor has to have room between lines and on the margin for his editings of the mistakes of diction, etc., before it is sent to the printer. This discovery makes it clear how provoking it must be to have a closely spaced, marginless article come in —especially the accepted one. So I had my article well typed, double spaced (I longed to put a blue ribbon bow on it, but forebore): also put a stamped, self-addressed envelop in for its return, though I felt it really foolish. Who could return such a treasure as that?

I had the two hundred and fifty dollars about spent when "the cat came back." A little note accompanied it saying: "Not at all the type of literature wanted." Oh that "not at all"—those cold literary icicles did hit hard, I tell you. However, in my better moments I consider that was the kindest rejection slip I ever received, for it was a real note, courteously written, and the icicles melted into a valuable fact I needed to know—that my manuscript must fit the magazine's needs.

I sent "It" to another magazine, but "the cat came back" with only a cold rejection slip for company. But isn't it a comfort, oh "Amateur Band," to know that Sir Walter Scott's "Waverly Novels" and even Thackeray's "Vanity Fair" and many others of note went the rounds, returning with rejection slips, until their day of glorious acceptance arrived?

I next sent my "Browsing" manuscript to a high class critic asking for two dollars worth of criticism and also asking where it should go next. He sent me an overflowing measure, — stating that editors didn't care for stories of illness unless written by experts and that suicide of a child presented a sad picture, when only bright pictures of childhood were desired—and in fact, it was best to not send it forth again, for these reasons and others too numerous to mention. It is safely resting in my treasure box of returned classic manuscripts. Time and viewpoints may change and future generations appreciate them then. Even Shakespeare had to die to get his share. Yet, to be strictly honest and laying aside the humorous vein, I still have hope, and the more I learn the more I long to know. I have decided, the only road to success will be to bow gracefully to all the literary beatings I can get, and then smilingly ask, "who wants to give the next one?" In the meantime to read all the best short stories I can find, study many magazines, write a lot for flexibility, even taking some good course in short story writing, and keep everlastingly at it. I really believe that rejection slips are about the best friends an amateur has, if taken in the right spirit and studied closely; and that the acceptance of my first articles would have spelled my ruin as a writer.

I just made up my mind I could write and would write and made a list of some of the biggest rules and began to practice how to steer a story through them and past a critical editor to the unsuspecting public. I'm not a bit afraid of the public, but I am afraid of rules and editors. Don't believe I will be so afraid of the latter when I get accustomed to their signatures on checks.

Here are some of the rules that scare my literary spirit most: "Keep the story moving," "Use short, snappy—not jerky, sentences" (some of mine "sounded" like they were two yards long). Then "be natural—yet *revise, revise, revise.*" It takes a smart person to be natural and unnatural at the same time. So there must be a "golden medium" somewhere left for us to find, and I believe I really got in sight of it several times. I will find it yet—that's one of the big tricks. "Don't tell the truth because it's so much stranger than fiction, people won't believe it." Well, so far I have that lie about the bird's eggs to my credit. Here comes my hard one—"write in the third person (unless you are a genius), because in the third person you can tell them what every one of your characters is thinking." In other words, I thought it meant to just lie gloriously to your heart's content and the editor's satisfaction. But I see now it means "if you tell it in the first person you need a red literary-danger-signal flashed before you reading something like this—"Beware, you Amateur—constant danger of being taken for an egotistical animal of the long eared, braying variety watching

yourself pass by." Even in this article I begin to sense some of the truth of this.

But it sure gets me, for I've lived long enough to love that pronoun "I" to distraction, and have so many good stories of "Auld Lang Syne" (so eagerly (?) sought after by the "young") to hitch it to.

I was amazed to learn that editors get so overfed on lovesick story stuff that even kissing and hugging of characters free of all triangular intentions must be cut out and only a delicate suggestion made; an intimation that something of the kind might get mixed up somewhere with the moonbeams; starting say, with a delicate touch of the little fingers, and then fade off into imagination's realms, adroitly expressed by a line of stars at the close.

Well, maybe all the editors fell in love while they were young, before the magazine markets got overstocked with love stuff. Otherwise it seems to me they would all be old bachelors now. But to be honest, when you read a story, isn't love more impressive if delicately suggested instead of reading about every six lines that "John hugged and kissed Betty?"

I was disconsolate when I learned I must not weigh or measure my heroine—but that I must describe her in broken doses, and had best let the tired word "beautiful" rest. Also that I must start the main characters off at the beginning of the story. If they were to die, I must kill them then—have crisis upon crisis—great big obstacle; suspense, (just lots of it) overcome obstacle in great climax —have big surprise at end. If the now mated pair were supposed to roll down a precipice, I must suddenly run them up a hill—and so win the eternal admiration of that greatly abused, but noble band of martyrs called editors, who spend their time reading "such as this," suppressing all known Sunday School (?) words; and seeing too their best writers trying to walk off with most of the glory and the coin—while—"the cats are marching in."

You never know what you can do until you try—and then try some more, each time profiting by the mistakes of your previous efforts. It is better to overrate the difficulties of a situation you face than to underrate them. It is better to be over-prepared than underprepared for most important jobs. You can fool yourself and sometimes others before you undertake a hard situation, but when you have tried it you can no longer fool yourself no matter how many alibis you may produce for obscuring the issue before others.—*Harris-Dibble Bulletin.*

On Being Ourselves

Gertrude Alma MacPeek

Here is Something for Those Who Are Willing to Think—and for No Others

OUR CHILDHOOD is the most vivid part of our lives. Especially is this true for those of us who feel that our early lives were struggles,—not necessarily unhappy all the time, but filled with hours distinctly unharmonious and out of tune with the general pattern of our existence.

For us as writers our childhood is our golden age. Rather than try feverishly to keep ourselves keyed up to present situations, it were better for us to reach back into this part of our past where incidents have lain for years soaking into the subconscious, where they have attained a veneer of glamour.

As we grow older, our senses grow duller and blunter. We have received so many and so varied sensory stimuli that we have become impervious to the ever-moving, changing world about us. We have become satiated. But to a child there are overtones and shades of color in the world about us that we, as adults, no longer can see. Witness a very small child, unobserved, at a piano. He will strike a single note and listen enraptured for a long time to its peculiar cadence, which for us has no meaning as a single note.

Children derive the most exquisite delight from experiencing new sensations in sound. They beat upon tin cans or bits of iron for the sheer joy of the noise, while to us the sounds that emanate are merely annoying.

So, to write most originally and effectively, we must be as children, seeking new sensory sensations to make a repetition that is not altogether that. All of us, no matter of what race, nor of what adolescent experiences, are pretty much alike under the skin. This is one reason why the classics have become classics; they contain a *universal* appeal.

The first requisite, then, as raw material, is experience. We *must*, as writers, apprehend the interests (another name for experience) of other people. We must experience their lives and then reach back into our own lives, place their experience in harmony with ours, open up ourselves to their emotions. Then and then only can we begin to understand the primary emotions that move men.

The older we grow, the less of our immediate past do we remember. Are events which happened in your life five years ago as vivid in your memory as those things which occurred fifteen years ago?

Even your childhood impressions of people are much more distinct than any more sophisticated analysis of a recent acquaintance.

Too many of us become "writer" conscious. We can't forget that we should be observing people and things, storing our memories full of facts for further stories. We avoid certain contacts with others because we fear or dislike what may result. We "kid" ourselves along with the notion that we are called to our profession and must therefore ascend a lofty and solitary peak where we may observe life critically, unsmirched ourselves, although seen by all. It were far better for us to forget our profession and to mingle with the crowd. We must *live* among people, experience the same situations they experience, to know them; and our observing must be snatched as we run. If we are ourselves, living each day to the full as life affords us, we'll glean far more for our craft than if we consciously withdraw to analyze the facial contortions of others.

Two friends of mine were discussing women traveling alone. The one thought it would be a jolly lark to go abroad alone. The other was filled with well bred horror at the mere suggestion. "It would be fun," said the one. "The nights pass in sleep, and for every waking moment there is someone from the chambermaid to the neighbor next door."

The other replied sadly, "Yes, for you. But, you see, I'm not so sociable; and I should die of loneliness."

Which all drains down to adaptation. Happy is the one who is at home in all circumstances. I grant you that such are so born, but nevertheless there are many who acquire this capacity. When you adapt yourself to conditions you adapt yourself to your environment. When you experience a situation you derive knowledge from your own actions called out by this particular situation.

We can't "high hat" life and get much out of it. We must be open, receptive, ready to imbibe everything and to convert it into experience. Only too frequently we get tired and cross, and instead of being amiable to the poor soul who is just bursting to relieve her mind of its woe, we shut ourselves up and become two-legged clams, ready to bite her head off at the slightest whimper, and afterward we mourn at having lost the rare opportunity of hearing her story.

Inez Irwin asked Fanny Hurst recently how she knew so much about poor people. Miss Hurst came from fairly comfortably-situated parents and she is far from being poor herself just now. Miss Hurst hesitated and then said with a smile, that she didn't know; she guessed she "just had a *feeling* for them." And there you are. Miss Hurst has learned to translate the experience of others through experiencing similar emotions herself, and she is not even aware of how she arrives at her effect. She has been open, and has absorbed much of what she has seen and heard and read, and by translating that to herself she has projected her-

self truly into the emotional experiences of her creations.

Too much effort to be erudite spoils creative effort. If it is too coolly intellectual the emotional quality is dissipated. BE YOURSELF. Don't approach your work as though it were a tremendous awe-inspiring, shimmering shrine and you the high priest. Rather be a blacksmith pounding out a piece of iron, bringing it to white heat and shaping it by blows, the blows being the intellect, the white iron the emotions. Forget your craft until you pick up a pencil with which to write. Your memory is your treasure.

How to Write a Murder Story

Ruth Skeen

A Satirical Formula for Writing the Modern Mystery Story, That May Not Be Wide of the Mark

LIKE every one else, I had a secret ambition to write a murder story. I discussed this ambition with a paternal ancestor, Gaffer Skeen, who suggested that I read "The Moonstone" by Wilkie Collins, which he insisted was the best crime story ever written.

Realizing that he was, doubtless, the only person now living who remembered this novel, I hesitated to embarrass my book-seller by asking for it, and I purchased instead ten of the latest crime stories from a department store.

I examined them carefully. After poring over the descriptions of ten murders, I was almost ready to commit one myself. There being none of these authors about, I found myself unable to decide upon a substitute. It was then that I decided how indispensable the victim is in a well-planned murder.

After a careful examination of these books, I produced a standardized composite of the ten and from this I made an outline for the manufacture of murder stories which I consider fool proof.

It is really quite simple, and inasmuch as I feel that such a surefire formula should not remain in obscurity, I give it publicity for the benefit of the many who possess an ambition to write murderous fiction.

The most important thing is the selection of a title. The rest is easy. I observe that color titles are much in fashion; such as—"The Greene Murder Case," "The Purple Murder," "The Canary Murder Case," or "The Cerise Murder," all of which are effective titles. "The Scarlet Murder Case" might be a bit obvious.

Local titles arouse interest. "The Flatbush Murder," "The Hollywood Murder," (only your readers want to know which one). "The Chicago Murder" would hardly be a happy selection, as murders are

reputed to occur so frequently there that the public has lost all interest in them.

Again, "The Subway Murder," "The Taxi Murder," "The Cinema Murder" are interesting similar titles.

Having chosen your title, you have only to build your murder about it. You must always have the word "murder" in it, so your readers will know they are in for a real thrill.

The first story step is to arrange the setting—an old mansion in the fashionable part of town. Nobody cares to read of a murder committed out by the vinegar works.

The next move is to draw up a list of characters. You must have a lot of people for your readers to suspect. Cut up the list, juggle it in a hat and take out a name. In this way you may discover who committed the crime. Your readers will be astonished, and you may be surprised yourself.

First on the list must be the amateur detective, who is, of course, the hero of your story. All murders are just apple gravy to him, and solving them is his favorite indoor sport. He must be a nonchalant chap who wears spats and collects Chinese prints—a direct contrast to your professional detective, in a plaid suit and a derby hat.

There is the Chief of Police, known as "Mr. Inspector" and always addressed as "Sir." He is a grim guy, but really has a good heart under his gruff exterior. At odd moments, he reads Havelock Ellis. Until I began this investigation, I did not know that police inspectors read books. I did not even know they COULD read. It was an agreeable surprise to me.

Next in importance will be the District Attorney — handsome, brave, the soul of honor—incapable of the slightest meanness. I was glad to discover this, also. My own knowledge of District Attorneys, founded upon a somewhat meagre, but extremely personal experience, had given me a very different opinion of Prosecutors. I was glad to feel that my experience can remain, in a way, the isolated case.

There should be several plain-clothes men, known as "bulls", who stand about watching everybody. When the story gets dull, they can start shooting. The more bulls you have, the better, as it helps to make the reader feel that everyone is on the job, and he can turn down a page and go out for a walk. If the interest flags at any point, you can always bring these bulls in and have them measure the room again.

Then there is the butler. No murder story can hope to get across without a butler. It simply wouldn't happen. He must be English, inscrutable, laconic. He must always seem to know more about the crime than he will tell up to the very last chapter, when we discover that he knows simply nothing at all, and never has.

There was also a cook, two housemaids and a chauffeur. A full staff of servants will prove of great value. When the story drags, you can bring them all in again for re-examination, one at a time, say—in chapter two, and again in chapter six. You can suspect, inspect and

detect them. This ought to be good for several chapters.

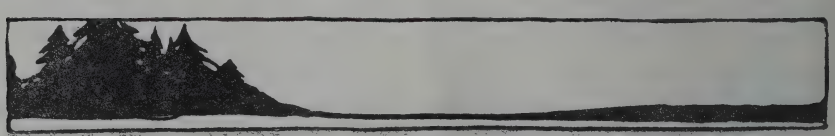
There should be a Cinderella girl in every murder story—wrongfully accused, the innocent victim of circumstances, who falls in love with the upright District Attorney, who risks public opinion, protects her and proves her innocence.

Then there is, of course, the family. You can have as many persons as you like. A nice little play is to have them suspect each other. They must be fashionable, wicked and worldly, with many secret vices. It would be clever to have the oldest daughter secretly married to the chauffeur, a nice colored boy from Harlem. This would make your story spicy. You can implicate and extricate the family, while you decide who committed the crime. Then there is the murderer—the one person you must keep concealed, not even mention—far less accuse. It is not necessary to consider him at all until toward the last, when you can suddenly decide that the crime was really committed by a shoe-string peddler or the milk man.

On looking over this list, I find that I have neglected to include the victim. As I said before, no murder is complete without a victim. He is negligible but necessary. Anyhow, I leave him to your imagination. Murder victims are as plentiful as huckleberries. You should be able to find one after dark almost anywhere along the highway.

Lastly, there are the stage properties. They should consist of several diagrams of the room in which the murder was committed, an automatic revolver, an Italian dagger, and a bloody hatchet—all weapons with which the murder was *not* committed. You should further provide several packages of poison—odorless, tasteless, colorless—leaving no trace in the stomach, and defying chemical analysis, with which the victim was NOT poisoned. Prominently mention, moreover, a pair of goloshes, with which the murderer did *not* make tracks in the snow. Nor should you omit a number of pretty frocks for the Cinderella girl to wear when she visits the District Attorney's office to weep on his shoulder. Finally, it would be good form to send an elegant Hispano Suiza to convey the amateur detective and the inspector to the several night clubs, where they meet to discuss clues.

This, I believe, completes the formula. You are welcome to it. I only hope it proves as profitable to you as it has to me. I have written three successful murder stories by it.



From the Brown Owl's Oak

"Knock, knock, knock!"
—Shakspere

Canto I
Jim Quarles, he suffered from a grouch.

Canto II
Jim, he wrote all about it.

Canto III
Jim's copy, pronto it came back.

Epilogue
The reason, can you doubt it?

Where are you going, my pretty maid?

I'm going experiencing, sir, she said.

"Why, Charles, what's happened to your finger!"

"Nothin'. Mud-dobber."

"But Charles, what in the world were you doing to get stung like that?"

"Aw, gee, mother, nothin'. I just wanted to see."

"You wanted to see! Whatever did you want to see about those ugly things?"

"Aw, I just poked him with my finger to find out if he would. An' gee, mother, d'you know how he does it? He humps his tail up an' . . "

"Charles" went after experience in the concrete, and when he got it he wanted to tell the "story" that he found in it.

Definitely going after experience in the concrete, and thus getting material for writing, is an ancient, time-proved resource as good today as it ever was.

Lately a woman on one of the Cleveland papers went around getting jobs through the employment agencies, and then told her experiences in a series of articles.

In Pennsylvania recently, three reporters, two men and a woman, got themselves committed to jail and then stirred things up by writing of jail life and conditions in their community.

The instructor in an extension class in writing asked one of her students to "suggest some kind of experience that would provide material for a magazine article." "Observation," the man answered vaguely, whereupon a young woman broke out, "What's that an experience of? I had to work ten weeks in a bum laundry this summer, and believe me, after ten weeks in that kind of joint, what you've got is *experience.* I'd just like to write it and give names and all. Wouldn't it be libel!"

Everybody has experience of one kind or another thrust upon him, but not everybody has the alertness of mind and keenness of per-

ception to spot its possibilities for writing purposes. But it is not necessary to stop with such experience as one may drift into or as may be thrust upon him. Like "Charles" and like the reporters—and like Mark Twain when he made his now classic experiment of trying (fifteen times in all) to ride on Berlin streetcars after throwing away his fare-check—one can go after experience in the concrete.

That's what Ole did in the horse-stealing days along the No-Man's Land border:

"Everybody say dam t'ree fellas was day horset'iefs and day say nobody could arrast dam, so Ay ban tank Ay find out, yust for fun."

"Tell us about it, Ole?"

"Day yudge hang dam whan Ay fatch dam back."

"Is that all that happened?"

"Well, Ay found out."

Ole had had one grand fight, bare fists and a club against revolvers, and had got a couple of bullets in him; but Ole's imagination was one of those that stop short of the story-seeing point.

Let us add that there is experience in the concrete which can be got without pulling the leopard's tail or feeding the elephant tobacco.

One view of summer unemployment

A man who is on the way to be heard from outside of newspapering heaves a sigh of satisfaction and says: "Thanks be, summer's at hand. Crack up winter all you please as the season for working, but it's got nothing on the good old summer time for me.

"The facts shoot holes through the theory that there's more working-time in winter. Maybe there was in grandpa's day. The old folks stayed in of evenings because there was no place to go, or if anything did happen to be doing, getting to it probably caused more trouble and annoyance than it was worth. Besides, people weren't so social-minded and amusement-minded in those days. That's why they made the young folks stick at home too.

"But believe me, times have changed. There's three times as much to do after supper nowadays as there was then, even in the country, and you can get to it to do it. What's more, you have to unless you want your girl or your wife or all the family to row you about it everlastingly. You don't even have to go to it. It'll come right into the house after you. A fine profitable evening you'll spend at your desk when somebody or other has the radio going from Rhubarbo's Dinner Dance Orchestra up to Bimmy's Midnight Frolic.

"No sir! In these days winter hasn't any more working-time than summer. And it isn't any better working season, either. A man isn't having to stuff himself with heat-foods in summer. He isn't breathing air dried out and irritating from steam heat or full of dust stirred up by the hot-air furnace, nor revolving like a chicken on a spit to keep both sides halfway warm at a stove. The sunlight is at its strongest and he is packing

away energy from it all the time. If in summer his blood doesn't leap and flow in a stream to his brain, it won't be doing it any more when winter comes. Right?

"O.K. Figure this, then. I've my own writing to do if I make it get me anywhere, and I have to do it on the side. Where do I get by laying off it from April to October? Nowhere. Six months that get me nothing and nowhere. Figure up my year and I've put myself on half-time. Figure production and I've been running myself at half capacity. Figure competition and for half my year I haven't been in it—have left the field to active workers while editors were forgetting there is any such fellow as little Willie.

"Same way with study. If I've a list of books to read or a subject to dig into, why wait? It's like taking up the boss on his invitation to come out to his house for dinner and cards. You darn well know you ought to. The sooner the quicker. Get it over and let any dividends on the investment begin.

"No, sir! No winter's-the-only-time hooey for little Willie. Little Willie has found out that summer is as useful for working-purposes as winter, leapyear, or the week after New Year resolutions, and about a hundred-and-eighty days sooner. Something tells Willie to Do It Now and he may be nearer next winter to wearing diamonds and answering "Yes. Yes, it's mine. One of a bunch I knocked off 'way back last summer. Glad you liked it . . . Oh, yes. Yes, usually have something in hand. Clean up one and get ahead to another. Well, that's the way things go. Hope you'll like the one that's coming out next month."

Of being impractically practical

The advisability of being "practical" and regarding "theory" as something useless if not ridiculous can be steam-callioped and ballyhooed excessively.

It is obviously true that both in preparing the individual article and in carrying on in any special "line" or kind of writing, the writer must be "practical"; to do the job well one must go about it with a clear and definite sense of what it calls for and how to do what it calls for.

But theorizers proclaiming the need of being "practical" sometimes mistake their own personal or temperamental dislike toward points of view, attitudes of mind, and methods of approach not congenial or natural to themselves, for the specific practical truth mentioned just above; and then they grow tedious if not futile.

What is worse, they frequently confuse the guidance-seeker as to what it is to be practical, impressing him with the fear that if he isn't "practical" according to their notion of being practical, he isn't being and never will be practical at all and therefore may never achieve anything worth achieving. Yet the guidance-seeker may not belong in that *galère* at all—his temperament, points of view, natural interests, and training may all lead away from, not toward it.

Then such proselyting guidance carries danger for him, whether it persuade him fully, or only far enough to make him doubt that his own interests, hopes, and effort are directed aright.

One should be practical. There can be no question about that. But one can best be practical in the direction of his own abilities and interests. About as impractical a thing as he could attempt would be to make himself over from the ground up and the brain and heart out, in order to be "practical" in the way of another fellow built at the outset to be "practical" in that particular way.

As well be juberous about hit

The Cumberland Mountaineer whom the Owl knew who was always "juberous about hit" might have been right in being juberous about the notice "at your usual rates" on manuscripts, if he had happened to know of such matters.

Trade customs in publishing being what they are, the notice "for sale" gives the editors of small-time and parasitic publications all the leeway they need for printing copy without informing the writer of their readiness to accept it and what they will pay for it, then remitting a sum too petty to be called even "honorarium." To some contributors this is satisfactory; but as a cold business proposition, the practice closely resembles converting the copy to the publication's use without allowing the author an opportunity to exercise the right of withdrawal that his continuing ownership in it gives him.

But to place on the script such a notice as "at your usual rates" clinches the thing, usually without doing anything else except perhaps tip the editor that the writer is so eager to sell that he will stand for a squeeze. All that such editors need to answer to any protest is, "You offered your script to us for publication at our usual rates, and what you got is our usual rates for such copy." To be sure, writers who are in a position to insist on some say as to the terms under which their work shall be published can give the notice a form that cannot be interpreted as unrestricted license to print—for example, "For sale subject to author's acceptance of terms offered."

But it is doubtful that circumstances will often seem to such writers to warrant meddling at all with publications whose finances or ethics are juberous enough to make a notice of this sort appear necessary. It is quite as likely too that the notice wouldn't mean a thing to editors of juberous ethics; they know the author isn't likely to sue —"what the heck would it get him if he did"—and "if he's fool enough to refuse the check he gets, he's not cutting any nose off our face."

Fortunately there are numerous publications aside from big-timers which deal openly, directly, and fairly in these respects. Fortunately too there is an increasing tendency for non-juberous publications to make known the rates of payment standard with them, even when these rates are low. The writer who offers copy where the standard rates have been made

known as "from 1/3 to 1/2 cent" may grouse because he didn't get the half-cent rate, but he must blame himself if he didn't know the range of the rates standard. He ought to have made use of "Where and How" and the market-news in THE WRITER'S MONTHLY.

Some definitions and a reason

Here is group of definitional descriptions, restated from a variety of sources:

Like the scientist, the critic endeavors to come at the intrinsic nature of the thing. "To see the thing as in itself it really is" was Matthew Arnold's way of putting the thought.

The realist sees the thing as it is, though his viewing-point and perspective sometimes result in incompleteness or exaggeration or distortion.

The romantic idealizes. His perspective leads him to present the appearances of reality in such way as to produce a pleasurable emotional reaction to them.

The reformer is not concerned with the reality of things as they are, nor yet with realities romanticized. Without regard to realities, he is concerned with some idea evolved by himself or by another for him, of something which is not but which he thinks ought to be. His concern with his idea and his desire to impose it on other people usually develop into obsession.

Critic, realist, and romancer have each a place and function with relation to both life and living, but the birth and nature of propagandism make it outcast from among the offspring both of art and of entertainment; for in their veins always flows some of the blood-stream of reality.

Of the runaways and the sentaways

"If the sentence is so important," demands C. C. B. belligerently, why are so many modern writers allowed to write so many incomplete sentences? Fannie Hurst, for example. Sometimes an entire paragraph of incomplete sentences. Is that good form? Must a sentence have a subject and a predicate? Why?"

Well, C. C. B., the answer is yes and no. They have them and again they don't have them, if you get what we mean. They have to have them, and they don't have to. We never knew a collection of words that called itself a sentence and was accepted in the best sentence society, which didn't have a subject and predicate somewhere or other, although one or the other or both of them might be A. W. O. L. Just as in some of your sentences, C. C. B.

Or may be it was A. W. L. instead of A. W. O. L. The sentences' papa or mamma might even have told them to run out now somewhere and play and quit bothering. Maybe that's what Aunt Fannie does when she wants to get rid of them. Of course one loves the dear little subjects and predicates, but they can make an awful nuisance sometimes, can't they? Tumbling about and shrieking for attention and get-

ting in the way when you're in a hurry.

But of course the subjects and predicates have to be somewhere, don't they? Even if one hasn't the least idea where they've gone. That's the trouble. If you send little subjects and predicates out to play by themselves, with nobody to look after them, they may go where they oughtn't to and get into all sorts of mischief. Likely as not they're playing with bad little words, getting their nice manners corrupted and their youthful morals all torn and dirty.

Still, they're some sentence's little subject and predicate. Leave them alone and they'll come home, though if they brought their tales behind them, papa and mamma might be very much shocked and feel sorry they hadn't taken better care of them. Papas and mammas of sentences ought to be very careful about letting the little subjects and predicates wander away by themselves. Besides, their brothers and sisters may be lonesome without them and become cross and fretful and hard to manage. More than once the Owl has heard neighbors say disapprovingly, "Mr. This or Miss That ought to take better care of her subjects and predicates. They're always running away from their brothers and sisters and getting lost or something. Why, only the other day the policeman had to bring them home again."

But then neighbors are often over-fussy. As far as that goes, maybe they aren't always able to make their own subjects and predicates agree; maybe their own sentences aren't kept in control either.

If papa and mamma have been raising sentences right along, they ought to know by this time what they're about. Why shouldn't they let their subjects and predicates go out to play, if they behave themselves and come right back in the house when called? "Don't bother," says the visitor. "Let the little dears stay out. We know what they'd be doing if they were here. You know, I saw them on my way here. Yes, the darlings. A whole troop of them, resting in Dictionary Park. My dear, it was almost sad. Really. The poor little darlings looked so lonesome and out of things, and their brothers and sisters all at home busy and useful. You don't suppose it ever makes them feel superfluous and not wanted, do you, dear?"

As for anybody's being "allowed" to use incomplete sentences, try and stop him. That's why, C. C. B. For better or for worse, just try and stop him, that's all.

Bypassing double double toil and trouble

Publishers' publicity apropos a book on dramatic technique says, "To create a dramatist would be a modern miracle." So it would. "To develop theories of the drama apart from the practice of recent and remoter dramatists of different countries would be visionary." So it would. "This book tries in the light of historical practice to distinguish the permanent from the impermanent in technique . . . (and)

by showing the inexperienced dramatist how experienced dramatists have solved problems similar to his own, to shorten a little his time of apprenticeship." Thoroughly commonsense.

It would be hard to suggest better in fewer sentences the reasons for studying the technique and practice of writing in any category, the spirit and purpose with which the study can best be pursued, and the result reasonably to be expected from it as the means to its end. The end is that of passing as soon as possible the halfway-station on the road to able writing.

May-apples where the mast lay

❧ ❧ Pete Peters says, "See thet Herb ain't makin' no use o' the electric hobbyhoss Cal rode. Lot o' writers might 's well leave the hobbies be, fur as int'rest goes, seems as though. ❧ "Calc'late the right length fer a yarn is jest long enough so you're wishin' fer more when you're gettin' ready to quit." ❧ ❧ It's funny about names. A gentleman 'way up in British officialdom is struggling to make British censorship more stupid than the Yankee varieties, and they speak of him as Joynson-Hicks.

❧ ❧ Says Richard Owen Boyer in "The Trade of the Journalist," in The American Mercury: ❧ "Any profession should be judged by the type of men with whom it forces one to associate, by what it does to and for those who enter it, and by what it teaches them of the world they are in. ❧ "It seems to me that those with whom one associates in the newspaper business are the peers in temperament and humanity, at least, of those found in any other trade, business, or profession; that its experience gives a man tolerance, the primary and necessary requisite of a gentleman; that if the most successful life is one which causes one to absorb and understand the world and all that's in it, then newspaper work offers greater chances to attain that goal than any other profession." ❧ ❧ Mr. Boyer thinks an incurable romanticism makes all reporters brothers under the skin. ❧ But O Boyer, when they turn realistic how they get under the skin!

The Best Things from PRINTLAND

Talking with H. G. Wells

Beverley Nichols, editor of The American Sketch, in a letter to The New York Times, refutes the idea that H. G. Wells "begins every novel by writing out as rapidly as possible all the ideas he has on the new theme."

Not long ago, says Mr. Nichols, I was walking along the Thames Embankment with Mr. Wells, discussing his technique of writing, and after considerable argument we came to the conclusion that he had none. Far from beginning every novel in the same way, he begins almost every novel in a new way. "Love and Mr. Lewisham," he informed me, was the only novel for which he ever made a preliminary scenario. Other novels have been written backward, from the last chapter to the first; others straight ahead from the first sentence to the last; still others, in the manner of Tchekov, here, there and everywhere. If it were possible to generalize, he "thinks out the main scheme, gets an idea of the end and the beginning, and fills in the middle with the overflowing matter."

A characteristic remark ended our discussion. "I'm not the right man to talk about this," he said, "because I'm not a man of letters, and only a man of letters has any cut-and-dried theories as to how a novel should be written."—*New York Times.*

Advice from a Novelist

DuBose Heyward, whose "Porgy"" was produced by the Theater Guild and whose second novel, "Mamba's Daughters", has just been published, spoke for the benefit of the struggling young author, of whom there are many.

"Stay in your own home town," said Mr. Heyward, in an interview. "Shun New York as if it were a plague. It is too noisy, too hectic, too high strung, too un-American. Stay among your own people and write of what you know and feel."

"Get a job," Mr. Heyward continued. "I don't think it should be a newspaper job. I'm not sure that newspaper work helps; I believe it may hinder if not destroy the creative artist. It makes expression too facile, too casual. Stay at

home, get any kind of a job and write when you have something to say." It is probable also that Mr. Heyward's advice will have little effect on the legion of creative young writers now packing bags and dreams far out in the sticks and buying a ticket East.

For fifteen years DuBose Heyward was an insurance man in Charleston, S. C., not a particularly successful one. He is 43 years old, but his eyes and his smile are vibrantly young. It was the insurance business, he says, that made an old man out of him. It was the unconsciously drab routine work of it that, however, gave him the chance to become the poet, the writer, the playwright today.

He was born and reared in Charleston, in humble circumstances. He left the first year of high school to go to work because he had to. He sold newspapers, clerked a hardware store, worked at odd clerical jobs on the waterfront. He considered himself very lucky to get a few clients and start up in insurance. He hadn't the punch and the snap to make a good salesman, but he took one in partnership with him. Fifteen years he pounded at it, then he broke down. He went back into the North Carolina mountains to rest, but his soul wouldn't let him. He began writing verses. He sold them, to his vast surprise, to the old Masses at one extreme, and the Atlantic Monthly at the other. But he went back to work in the insurance business. Writing was a too painful, slow process to gain a livelihood by; insurance was sure and he could do it in Charleston. His life really began in the summer of 1922, when he was 36 years old. He was invited to the MacDowell colony at Peterboro, N. H. He wrote more verses there and they were published.

His career began the next summer at the colony again. He met Dorothy Hartzell Kuhns, a girl from Ohio, one of Prof. Baker's prize "47 Workshop" dramatists. Almost immediately they became engaged. They came to New York and were married in September, 1923, at the Little Church Around the Corner.

Mrs. Heyward had unbounded confidence in him. "She was a great gambler," Mr. Heyward explained. "She gambled that I could succeed even if I gave up the insurance business to write. If she would take the chance, I had to." And so he began to write "Porgy." It took eighteen months of sweating work. He started it in Atlantic City in mid-winter in a quiet little hotel to which his wife took him after the "L" in New York had ripped up his nerves. He wrote on it in Hugh Walpole's little fishing village in Cornwall, England, ministered to by Walpole's old servants. He finished it on a farm in the Carolina Mountains. The novel achieving success, he and Mrs. Heyward wrote the play that the Theatre Guild produced. For the last two years he has been at work on "Mamba's Daughters," which has just been made a Literary Guild selection. It paints the Charleston he knows on a broader canvas. He tells of the white aristocracy, the poor white—"the most tragic of all, hated by the whites and despised

by the negro—" the negro au naturel and the negro who is trying to rise. It is said to be a profound, able work. In his suite on the twenty-fourth floor, being made quite a lion of, he was a bit ill at ease. Only when he was asked what a young writer should do did he talks with freedom and warmth. He said "stay away from New York. Stay in your own home town." "But what," the interviewer interrupted, "if New York is your home town?"

"Then write about New York," he replied. "The interesting mosaic of it. Try to interpret its amazing existence. It is all right, perhaps helpful, for the young writer from the country to come here for brief visits, for contacts with other artists, for inspiration. But the danger is in staying, in sitting around talking about what you are going to do, and seldom if ever doing it."—*New York Sun.*

The White Man's Problem

You touch on an exceedingly vital matter when you present Mr. Christian's illustrations of "borderline" cases involving journalistic ethics. Not with any particular thought of publication, I jot down two cases that came within my own experience.

1. A respectable man of family, with a comfortable home, went suddenly insane, and shot and killed his wife, two children and mother-in-law. Through a tip from a police officer I reached the house as soon as the police, and minutes ahead of any other reporter. On the walls of the living room and several bedrooms were framed copies of photographs of the individual members of the family. Pending arrival of relatives, to whom the police had telephoned, I did not attempt to get possession of the photographs. A reporter from a rival paper came before any relative arrived, and promptly went about the house seizing photographs, taking several from frames and taking others, of small size, frame and all, and leaving the house before any protest could be made from anyone with authority. The rival sheet published a complete layout of pictures, scoring a beat. I was left without a single photograph, and was censured by my boss, though somewhat mildly in view of my explanation. The question I would ask is: Even if the photographs had been unframed, and perhaps were merely kodak prints lying loose upon a table, should a reporter take them from a private home, without permission, no matter how big the story? My own verdict is definitely "No."

2. A ne'er-do-well son of a famous man came to our newspaper office to offer for sale information on a story upon which the papers generally had published scanty details. I found it necessary to interview him further later in the day, and went to his home, which I found was a ramshackle apartment above a cheap saloon. The man had promptly gotten thoroughly drunk on the money paid him by our paper, and lay in a stupor. His wife, a young woman of unusual beauty and apparent refinement, who I soon learned was a member of an aristocratic family in another sec-

tion of the country, told me that she was planning suicide, as the alternative of escape was impossible because she had no money. She had not eaten, she said, for two days. She was horrified at the thought of publicity, as she was already in disgrace with her family for having clung to her husband, for whom she had pawned her jewelry and the best of her clothes. She said she had a distant relative living one hundred miles away to whom she would go if she had the money for travel. Moreover, she told me that her husband's information on any subject would probably be unreliable, and gave me names of persons with whom I might check the information he had given us. I gave her money for a square meal and for travel, and escorted her to a trolley car which would take her to the railroad station. I hunted up a physician in the neighborhood, paid him to make a call, and sent him to see the husband. I never reported the wife's case to my newspaper, but limited myself to following up the original story, and in due time found that the husband's information was wrong. Was I right in suppressing the bigger story?—JONAS HORNE, in *Editor & Publisher*.

Live Wire Authorship

It cannot be stated that the remarkable performance of a protean young writer, as chronicled in the *Los Angeles Evening Herald*, is true in every particular; yet to some degree similar business feats are being accomplished every day by writers. We print the following excerpt, therefore, for the stimulation it may provoke.

A month or so ago there was a fire in the bungalow court that is his home. He lost his extra suit of clothes, two shirts, a suitcase, an alarm clock, a toothbrush, a safety razor, and a book on how to write short stories. In other words, he was rendered destitute by the blaze.

But his ambition was not injured. He started writing about the fire. Discovering that a St. Louis woman had been rescued by a Baltimore man, he immediately sent stories of the fact, that sold, to publications in those cities. Then he wrote an eye-witness story for a fireman's magazine. Then he wrote a short story, using the fire as a background, and sent it to a pulp paper magazine, which immediately sent him a check. But he did not stop there. He wrote stories for the fire engine manufacturer's trade journal on the performance of the machine and a similar tale for the manufacturer of the fire extinguisher that had been used on the blaze. He sent a story of a pet canary which had sung bravely through the smoke and flame to a nature study publication, and one of the bravery of a fox terrier dog to a kennel magazine. Someone told him that the fire chief was a member of a certain lodge and he let the national publication of the order have a tale of that person's calmness and gallantry. Two other tales were sent respectively to an asbestos trade journal, and a tar roofing

puff sheet. Three versions of the blaze went immediately thereafter to builders' and contractors' journals. And last of all he wrote a testimonial for a nerve tonic, stressing the effect the constant use of that beverage had had on him in a time of danger.—*Los Angeles Evening Herald.*

Self Starter Model

Short cuts to success are few and hard to find. Inspiration is a will-o'-the-wisp. If you intend to make anything of your possibilities, be a self-starter, and get going.

All of which means that if you think you are able to do anything —do it. You cannot know where your idea or skill is weak until you try to put it into practice. Putting it into practice calls for experimentation—a trial and error process in which you learn by experience what you could never have learned any other way.

Finding concrete expression for your idea will keep you so busy that you won't have time to think about your hidden powers, and by the time you can take a breath and look around you will realize that when you began you had precious little hidden power to unlock. What you did was to take your little germ of ability and bring it to blossom by intensive cultivation.

Nobody is born ready to do what he wants or thinks he can do. No talent is born full fledged. Every artist, writer, or creative worker of any kind has only the germ of his ability to begin with. Even the most successful of them will tell you that he got nowhere until he overcame his special handicaps.

Men and women who succeed do so not because they have ability—many people who have ability are messes all their lives—but because they had the viscera to make a beginning and stay with the job.—*Popular Knowledge.*

The Appeal of the Clown

What is the secret of the clown-appeal? Claude Bragdon, in the Outlook, declares that clowns belong to the world of upside-down. The following observations will have particular interest to authors.

Seated in the New York Hippodrome the other afternoon, watching Toto, the last of the illustrious line of clowns, searching through all his clothes for his other leg, and finally feeling for it in his inside pocket, I was convinced anew that the simon-pure clown belonged to a race apart—that like albinos and four-leafed clovers they were altogether extraordinary and exceptional, related less to our common humanity than to one another, no matter how widely separated in time and space.

By clown I do not mean the mere funny man, nor the actor who has adopted the clown technique without the clown psychology; I refer only to the true pantomimists, who are able to look at life upside down, as it were, and by means of their art and an inevitable rhythm,

are able to impose this vision upon others.

Because they alone appear to possess the secret of clown humor, the great clowns are forced, as a rule, to originate their own business, and devise their own scenarios. Their natural *language* is not speech, but movement, and of that language, *things* are the nouns, and *actions* are the verbs. Give Humpty Dumpty his red-hot poker, or his string of sausages on a leash, and he is eloquent and entertaining. Strip him of such accessories—real or imaginary—and we suddenly realize that he is dumb.

The secret of clown humor dwells in its preposterousness, which, it is perhaps necessary to remind the reader, means upside down. The clown does everything differently from the way we would do it, but accomplishes the same result; he walks on his hands, puts his head in his hat instead of his hat on his head, smokes his cigar with the lighted end in his mouth, buttons his coat with a coupling-pin and plays the violin with his cane; if Chaplin is playing the part of a soldier in the trenches who can't get the cork out of a bottle, he holds it up for the neck to be broken by an enemy sharp-shooter—and so on.

The preposterousness of clown humor is so consistent with itself, and its unreason is so extreme, that it returns, full circle, to perfect reasonableness. When Chaplin, in "The Gold Rush," suffering the last extremities of starvation, cooks his shoe in the oven in default of a Thanksgiving turkey, bastes it, carves it, serves it, winds the laces on his fork like spaghetti, and picks the nails out of his mouth as though they were bones, it fills us with unreasoning delight, for having accepted the major premise these corollaries follow as a matter of course.

Clown humor has a curious kinship with the psychology of dreams, for in dreams we are always escaping from preposterous situations in preposterous ways.

Du Maurier, in a series of "Punch" pictures, recounts a typical nightmare which well illustrates this constant characteristic of dreams. He is summoned from his bed and hurried through the streets of London to Albert Hall in a hansom, where he finds that he is expected to sing Sullivan's "Lost Chord" to a gathered and expectant throng. He discovers, to his consternation, that he has forgotten the air, but Sir Arthur, who is present behind the scenes, obligingly whistles it for him just before he is called. Thus sustained and reassured he steps upon the stage in front of a vast audience only to realize that he is in his nightgown, to escape the ignominy of which he crawls under the grand piano—and so on. This is not only typical nightmare, but it is typical clown humor: the sequences, the surprises, the alternations of satisfaction and despair are such as a good pantomimic clown would revel in.

The great clowns have always been distinguished by their ability to move their audiences to tears as well as to laughter, and to both at the same time. My first experience

of this strange double emotion was provoked by some forgotten episode in the performance of George K. Fox, "the American Grimaldi," in "Humpty Dumpty," witnessed as a boy. By his possession of this dual power Chaplin proves himself to be one of the superior hierarchy. The clown-image, as it exists in the popular mind, is thus paradoxical, for the clown whose heart is not secretly sad underneath his motley is, to that mind, by so much less a clown.

It would seem, as a matter of fact, that there is something intrinsically tragic in being, as it were, a priest of pleasure: the clown appears to share this doom no less surely than the courtesan, for the reason that in addition to those "slings and arrows of outrageous fortune" which, just because clowns are human beings, inevitably reach their mark, there are poisoned darts reserved for him alone.

To grow old, to grow stiff, to grow feeble, must have for him a poignancy unknown to others, because youth, strength, nimbleness, are the very tools of his trade. No class is more cruel, fickle, forgetful, than the seekers after mere entertainment and pleasure: this may be known theoretically by every one, but it becomes bitter experience to prize fighters, ball players and clowns who overstay their period of highest efficiency and outlast their welcome, so certain it is that if they overstay their moment "hatred's swift repulsions play."

In the jargon of modern psychology the clown is, in the last analysis, the embodiment and dramatization—burlesqued if you will—of the introvert, the lonely soul, the John-O-Dreams. Toto looking for his lost leg in his inside pocket is the symbol of this order of introspection, and the final episode of "The Circus" is utterly in character with this view of clown psychology. We see the insignificant and forlorn figure of the play's protagonist, alone, abandoned, in the midst of the stripped and deserted circus grounds, with no possessions but his memories and his dreams; presently he steps out, recedes, diminishes, and we know that by his nature he is inexorably doomed to chase the horizon beyond which he finally disappears.—*The Outlook.*

Joy, Pain, or Just Business?

Isabel M. Paterson, who writes the Turns with a Bookworm column in New York Herald Tribune "Books", took space in a recent issue to answer a correspondent who intimated that it was all nothing but a pose when a writer speaks of his or her reluctance to buckle down to the job—because, this correspondent asks pertinently, if so, why do they write? For the improvement of the common people?

Then, goes on the correspondent belligerently, tell them not to bother. Good intelligent garage men, gardeners, nurse-maids and suchlike people would effect greater improvement.

True, retorts I. M. P. But this is really an unfair flank attack....

There is nothing to support the theory that writers would make

good garage men or gardeners . . . . All available data lead to a contrary conclusion . . . . We claim that we gave satisfaction, but certainly we never set the river on fire in our other occupations . . . .And we will admit right now that whatever may be the hardship attached to literary composition it is easier than working . . . . We do know that, having tried both . . . .

We will further admit that writers and artists generally are themselves responsible for the blithering tradition of "inspiration" and "the joy of work" and so forth . . . . Goodness knows why they ever set it going, but it is now established and immortal, along with the converse legend of starving in attics for the sake of Art, and being unappreciated and underpaid and pershing ultimately of the world's cold scorn and ingratitude.

This is 99 per cent hooey . . . . If any great artist or writer ever died n poverty, it was because he blew ll his money foolishly, and nobody ould prevent him . . . . Furthernore, art and letters have always been about as well remunerated as ny other form of endeavor . . . . Getting a living never was as simle and pleasurable as making daisy hains, no matter what trade one ollowed . . . .

Nevertheless and anything herenbefore contained to the contrary notwithstanding—very little writng is done without a certain degree f anguished protest . . . .We have nown exactly two people who simly loved writing, enjoyed it, wrote ith fluency and without compulsion . . . . They've been at it for twenty years and have not yet achieved publication . . . . Their stuff is simply terrible . . . . Easy writing does make hard reading.

As far as we can figure out, the psychological reason why one sits down to write with moans and tears is because it requires not mere concentration, which is sufficiently irksome, but a peremptory splitting of the attention—something like learning to do two quite different things at the same time with the right and left hand . . . .

Well, the strain on such mental powers as a writer usually possesses is severe . . . . For this two-handed system is just as necessary for trivial stuff as for masterpieces; it is an indispensable basis of technique . . . .—*New York Herald Tribune.*

Four Men at Table

It chanced upon a winter's night,
safe sheltered from the weather,
The board was spread for only one,
yet four men dined together.
There sat the man I meant to be, in
glory spurred and booted,
And close beside him to the right,
the man I am reputed.
The man I think myself to be, a seat
was occupying
Hard by the man I really am, who
to hold his own was trying.
And though beneath one roof we
met
None called his fellow brother,
No sign of recognition passed—
They knew not one another.

—*From an Old Scrapbook*

The Editor Has a Notion

Hasn't this matter of misleading announcements gone a bit too far? What do we see in that otherwise respectable work, "Where and How to Sell Manuscripts," but such over-statements as, "Greetings for Every Occasion," "Sentiments for Every Mood", "Just What You Would Like to Say." It is all buncombe. The Editor has just completed an exhaustive—not to say exhausting—survey and he has trailed to their lairs not less than two hundred sixty eight occasions and moods for which greeting-card publishers have not furnished sentiments. Think of it! This whole fraud should be relentlessly exposed.

We must all admit that it would be desirable if, in the instant of need, we could easily burst into suitable verse, or express in some arresting epigram precisely what we would like to think if we knew how; but original expression is not so easily come by, instanter, so we turn eagerly to the purveyor of greeting and sentiment cards. And what do we find? A distressing lack of the very expressions which, if only we had them set forth on a neatly illuminated card, would give us complete satisfaction.

Apart from the difficulty of being strikingly original or apt ourselves when the occasion demands, another reason why we need much greater variety of stock sentiment cards is that now and then our handwriting might give us away when we had achieved an especially suitable bit. On such occasions anonymity would be most welcome—at least to us who contemplate sending the sentiment, if we go that far. It would be embarrassing to our sense of delicacy to write and transmit certain cards, yet how delectable to our secret taste it would be could we mail an unsigned missive—or should it be missile—if we were able to find it printed, adorned and ready to our hand at the corner drug store or the emporium of "our leading tobacconist," presided over by that thin young blonde.

It would be, for example, a good thing if we knew where to buy a card something like this:

My thoughts of you will never
fail—
Now that you are out of jail.

Rather neat, eh? And then think of the satisfaction that would come of being able to send the following greeting, after having surrendered three bucks to a piratical

performer during the solemn rites being performed at the nineteenth hole:

Because of that uncounted stroke,
I fondly hope that you may choke!

Or perhaps this might serve our purpose equally as well:

How can a fellow sink his putt
When playing with a sneezing mutt!

Sometimes the thought arises that the old comic valentine had its use. One doesn't like to remind a casual friend that he owes him a small sum, but these bowling bills, ginger ale checks and trolly tickets mount up when they are paid for persistently by one of the party only. Then the sentiment card would indeed prove a boon, if these thoughtless publishers had only gotten out one on this order:

You'd make a hit with me, old Quince,
If you would just remember
The little sums you've owed me since
The middle of September.

Of course it might seem a bit crude to couch the reminder in this way, but in extenuation it may be remarked that only a puckered soul would so constantly prefer your quarters to his.

The Editor has a notion that the tremendous extension of the sentiment-card field that would result from providing high-class duns for most of us who need the money would make the fortune of any publisher who would literally issue "Cards for Every Occasion." Our tailor is a good fellow, and obviously he hates to call attention to the numerous little services he renders when suits are cleaned and pressed, so perhaps he would eagerly lay in a supply of cards that read,

When I have done your pressing,
'Tis really quite distressing
To find that, though a button
I carefully have put on,
And done some extra mending,
You never think of spending
A single extra quarter
Now don't you think you'd orter?

Sometimes the mit would be on the other paw. Now there is our laundress, who is sensitive and temperamental. It would never do to tell her outright that she is careless, at times, but a sentiment card like this might do the work—not literally, of course:

Why are my towels like leopards?
Because they never change their spots.

It must be admitted that there is no poetry in this. Which brings up the brilliant idea that some of our patrons—for the Editor has already mentally incorporated a huge company for the production and distribution of these unique cards; though he has not yet spent any of the unquestioned profits—may turn up their noses at the sort of doggerel thus far proposed, preferring instead a high-brow touch.

For such fastidious ones a special line of cards will be provided (this may be regarded as a sacred promise; all promises are said to be sacred). Surely no one could criticize the classical flavor of this, and it ought to have a large sale among dwellers in apartment houses:

When Luna dims her silver light
And midnight stars supplant her lovelier glow,
Tis time to sleep. So say good night,
Good neighbor,—and turn off your radio!

Naturally, there is sure to be a large demand for verses from our most distinguished poets. Rudyard Kipling, for instance, will be asked to furnish something of this sort:

You've tiken me fags as you've found 'em,
An' blimed me for burnin' such stoke;
You're one of these chaps dog confound 'em,
What never 'as said, " 'Ave a smoke!"

It might be objected that the foregoing is vulgar and, well, not really —er—that is not really. But how can one be responsible for what a genuine poet may choose to write?

Now Clinton Scollard will be requested to contribute (there is no invidious suggestion here, for the Every Personal Occasion Greeting Card Company will be able to pay munificently, whether it will or not) a poem of this type:

Ah, 'tis a joy to see yon fair young thing
Come tripping down the lovely April ways.
Yet truly it would fill me with amaze
Did she return the book I lent last spring!

However, it is possible that Robert Frost would strike a more popular note. Maybe he could be induced to furnish a poem in this vein:

I love to see the footprints of a child,
My neighbor's child—a boy—the best of all;
And strive to keep my thoughts serene and mild
While mopping up his mud-tracks in the hall.

You see, the possibilities are endless—and profitable beyond a doubt. What a pity it is that the Editor has copyrighted the idea, and his readers may not straightway rush out and make their fortunes!

In answer to an inquiry, the editor of Navy Publications, San Diego, California, states that they "are going into the news field at present and will be unable to use stories or articles for some time."

For a mere asking the Butterick Publishing Company, New York, publishers of "Good Hardware" and "The Progressive Grocer", will gladly send a two-page bulletin of their requirements. The first page is headed with the encouraging line, "If you read this you ought never to be troubled with rejection slips again." They go on to say, "Good Hardware and The Progressive Grocer are two monthly trade magazines using up an enormous quantity of live stories, articles, photographs, cartoons, etc., but there isn't an inch of space for dead stuff. We're not interested in material to fill up pages. We buy manuscripts by merit, not by weight.

"Both magazines go to retail merchants who for the most part have been in business for a long time, and who know their business. For that reason, we are not getting out a correspondence course on 'How to run a retail store'. Instead, we are trying to make Good Hardware and The Progressive Grocer media for the exchange of ideas among their readers."

In another paragraph headed 'How We Pay' is found, "accepted articles will be paid for at the rate of from one to two cents a word, depending solely on the merit of the contribution. Photographs, from one to three dollars each. And all material bought is paid for promptly on acceptance."

Articles on practical selling stunts should range from 200 to 1,000 words, preferably 200. Human-interest, personality articles and success stories are desired between 1,500 and 2,000 words. Original jokes are in great demand, as are humorous essays on various phases of the hardware or grocery business.

For the mere cost of four cents apiece, pamphlets dealing with practically every conceivable subject will be sent to any address by The Washington Bureau, 1322 New York Avenue, N. W., Washington, D. C. A list of their pamphlets will gladly be sent on request. "Copyrights and Trade Marks" is the title of one particu-

lar pamphlet which states briefly how to copyright manuscripts and books. "Writing for the Magazines" and "Hints on Movie Writing" are two interesting pamphlets. "Names and Their Meanings" is another helpful pamphlet, greatly aiding in the selection of names for characters. The language from which each name originated and a description is included.—C.K.

I have been gaining some good writing experience by acting as local reporter for one of the large daily papers in the state. Most of the news items, which are only the most important happenings of this small town and community, are sent by mail as soon as possible after the event has occurred. A news item is "news" before it has happened rather than after in the case of anything that can be announced beforehand. I am often asked to wire a certain number of words covering some particular event, or to telephone them. I find that this check which comes regularly each month is more than enough to keep me in stamps and the work is to me most interesting. —B.R.

Popular Knowledge, the magazine of information for everybody, published at 55 W. 42nd St., New York, which started in January, seems to be an up-to-date brief encyclopedia, covering everything under the sun. Each issue will contain eleven different contests. For the present, at least, $5 is given for the best brief letter in each department. Representative contests published in the first issue include the following: What scientific invention of the last hundred years seems to you to have the most practical value for yourself? Do you approve of public or private ownership of public utilities, and why? What is the most wonderful natural phenomenon you personally have ever observed? Which gives you more pleasure, the talking movie or the silent cinema? Do you consider knowledge of a foreign tongue essential to the cultured person? Mothers: which do you find easier to raise—boy or girl babies? Who was or is the greatest American statesman? What methods have you found effective in curing a cold without drugs? What is the most popular outdoor game in this country? Is it possible to love two persons at the same time? What is your opinion of this magazine? These will give you an idea of future contests, and are all good pointers to write on, not only for this contest which is over, but for your own study. Most of these subjects could be elaborated on for magazines carrying longer material also.

The Chicago Daily News pays $2 each for acceptable letters written by foreigners on American manners and customs. Give your nationality and address to "As Others See Us."—T.E.

Miss May S. Clendenan, editor of the magazine section of the Farmer's Advocate, London, Ont., is calling for a few Canadian ghost stories. The Farmer's Ad-

vocate pays from ten to fifteen cents an inch.

In their rejection slip the editors of MacLean's, Toronto, vouchsafe the following: "MacLean's does not use poetry. MacLean's uses original fact-articles on specifically Canadian topics only. Use either double or triple spacing, never single spacing." MacLean's publish several beautiful magazines as well as a long list of trade publications.

A ghost of a chance for small-town writers may be found in the statement of W.C.A. Moffatt, of Drug Merchandising, Toronto, that "material from the smaller places is even more difficult to get than from the cities. . . . Our rates of payment are 20 cents an inch and cheque is forwarded as soon as costs are made up following the publication of the article." This paper likes material direct from the drug store or from the druggists themselves.

Miss Jane Stewart of Save the Surface Magazine writes: "We almost never use unillustrated material. In fact the photographs are more important than the story itself. Five or six hundred words is usually most acceptable and about eight hundred is the limit. We often use shorter items. We never make direct mention of amateur painting and we do not promote any particular brand."

The London (Ont.) Free Press publishes a Saturday page "Looking over Western Ontario" which features historical articles; also a church page on Saturday for which they accept photographs of churches and their pastors, with a history of the church and its achievements.

Writers who are far from library privileges may find gold mines by writing the various Departments of their Government for books of information. These are courteously sent free (or a nominal charge is made on a few) to all who ask for them whether they write or not! Some of the pamphlets issued by the Canadian Government are works of art. Charming illustrated booklets may be gathered from the head offices of railways and other organizations.—C.C.

By writing "fillers" and "short subjects" in my spare moments, I have increased my income to an appreciable extent. I have just received a three dollar check from Extra Money, 500 N. Dearborn St., Chicago, Ill., for a two-hundred word letter telling of a way to earn extra money. The New York Daily News, 25 Park Place, New York, and the New York Daily Mirror, 55 Frankfort St., New York, both pay one dollar a piece for "Embarrassing Moments." The News also pays five dollars for accepted questions for its "Inquiring Photographer" column. The Graphic, 350 Hudson St., New York, pays ten dollars each week for the best letter submitted to its "What have you to Say?" column.—E.F.

The Pathfinder, Washington, D. C., pays $1 each for "Gimcracks and Wisecracks." They "Solicit things humorous and smart—say-

ings, anecdotes, puns, riddles and puzzles—about events and people of importance. No manuscripts will be returned." Make contributions snappy.

The True Story Magazine, 1926 Broadway, New York, has added a home department with the January number, and pays $2 each for acceptable kitchen tricks. They also pay $2 for each clever joke which they accept; they ask that these be taken from real life, but I have seen some old ones in their columns.—H.M.P.

Our Writer's Club consists of teachers, housewives, newspaper reporters and stenographers. We are tyros for the most part, but we are all interested in developing our ability. Although we get together more for inspiration than actual study, from the beginning of the year we have been systematically studying "How to Write The Short Story."

Sometimes we select a short story and thoroughly analyze it as well as we can, noting plot, characterization and the reactions of each character. I believe this work is helping us immensely.

We also study the markets thoroughly. We find it a very good way for each one to select a particular type of article and write and rewrite it until it sells. We all hunt out its weak points and often by these suggestions, together we manage to get it into a salable form, whereas individually we might have failed.

When we started we bemoaned the fact that there was no "news" in our little town but having developed real literary noses, we now find that there is more in our own community than we can possibly cover. There is an article in nearly every store window; on nearly all farms and in the majority of homes.

It is all vastly interesting and we can hardly wait for our "meeting night" to exchange ideas and tell each other of new material that we have found. Just try it, would-be-writers, if you want real inspiration, help and encouragement. —I.W.

In returning a manuscript, the editor of Ghost Stories, 1926 Broadway, New York, makes a statement that may be of help to other writers of similar material. He says: "The plot is too frankly incredible. In a case of this sort, we have found it best to present the material in a somewhat indirect manner. If you could make the reader believe that you were giving him the facts in a strange and mysterious case, and are letting him draw his own inferences from these facts, you can often succeed in putting over the most incredible sort of material."

In the January issue of Writer's Monthly, Current Science Review, Macomb, Miss., was listed in the "Where to Sell" columns. I tried the editor with an article, and received back the note that the magazine was now combined with Current Science of 40 S. 3rd St., Columbus, Ohio. Sent to the latter address, the manuscript came back, accompanied by a letter from

Hanor A. Webb, the editor of Current Science, in which he says: "Current Science up to the present time has not been using contributed material." This probably applies to all the publications of American Education Press, Inc., which published periodicals for class-room use.

The New York Daily Mirror has been listed as buying stories of 2200 words. I bought several copies and found the stories running under 1400. I once sold them one of 1700 words. I thought it best to write to the editor, and his (Mr. Wayne Randall's) reply was that in the future he would want 1700 words.—A.L.S.

A splendid hobby for a writer to take up as a sideline is selling magazines. His wide familiarity with the field of journalism makes him an abler salesman. It cuts down the cost of his own magazines for he can purchase subscriptions at a lower rate and can obtain many sample copies free. It pays his postage bill.

Shortly after I began writing I started a magazine business, establishing a list of permanent customers among friends, relatives and neighbors. I am expecting it to grow into something profitable as the years pass.

This hobby gives me practice in writing, too, for I do some of the work by mail. I get names of new prospects from the daily paper. Then I compose letters to suit the various types of persons to whom I write. I have tried but haven't succeeded yet in locating business firms interested in purchasing my lists of names and addresses.

Another plan which helps me is a systematic way of note taking. I am collecting a set of indexed loose-leafed note books. In these I write subjects in order from A to Z. Each evening before I retire I get out my books and carefully note all new ideas that have come to me throughout the day. Then when I want to write on a subject I refer to the books where I find valuable ideas already waiting.—P.G.M.

Ten Story Book, Chicago, announces that it is out of the market for short stuff until July, 1929.

Life states that it is particularly desirous of receiving ideas that will lend themselves to illustration—in short, "picture ideas."

The Chicago Evening American pays $100 in cash each Saturday for the best answers to the question, "Why I Buy It." The author of each letter published will be awarded $10 in cash. A number of products are illustrated on a page of the paper, and you may write about any or all.

Beginning with the March issue, The Writer's Bulletin (Franklin, Ohio) will be consolidated with Writer's Digest.

The San Francisco News conducts a National Contest News column, the only daily feature of its kind. It is devoted to the announcements of all local and national competitions, photographs and experience stories of successful

contestants, and tips on literary markets. This column conducts many contests of its own, also.

The editor of Sunbeam, Philadelphia, Pa., requests contributors to send a carbon copy together with each story submitted.

Film Fun, New York, is in need of one line wise-cracks to be used under single figures of movie stars. It is best to submit the crack as an epigram. The most popular angle on this sort of item is best achieved through a collegiate, pseudo-sophisticated comment on love or the foibles of humans.

Film Fun also has been trying to find a very special type of text. The attempt is to avoid the usual kind of professional humor: 1, which lists certain humorless although satirical items; 2, which in a serious manner leads up to a doubtfully funny last line; 3, which, by means of quasi-realistic dialogue, makes some satirical point. Film Fun pays five cents a word for short pieces of intimate prose not exceeding two hundred words, written in the wise-cracking manner of Film Fun, getting laughs throughout by means of cuckoo humor or double meanings, working up if possible to a last line laugh.—E.M.B.

The Editor of Love Romances, Harriett A. Bradfield, is a wonderful person to deal with. A manuscript of mine which did not quite meet the requirements of the magazine, came back, and instead of the usual printed rejection slip, there was an encouraging letter, stating that my story was too long for the plot, but that I had a pleasing way of telling a story which should enable me to "make" Love Romances. This made it seem almost not a rejection at all, and, from her kindly criticism I later revised the story and sold it to another magazine for fifty dollars.

Macfadden Publications pay well for manuscripts. They paid me one hundred and forty-four dollars for a six thousand word story. One has to meet the editorial requirements here, however, as well as with other magazines, and it is not so easy to do as it seems. The story must be founded upon fact and preference is given to stories conveying a profound moral truth.

I founded my story upon fact, then so arranged the details as to first create an interest in the characters, placing them in a dramatic situation, the outcome of which would change and mold their lives. It was necessary to revise the story several times before submitting it, in order to create suspense until the last, for these stories have a technique all their own. But it was worthwhile, for the story sold, and it was a satisfaction to see it published just as I had written it.

One needs to bear in mind that these stories have to go before a Ministerial Board before they are accepted.—E.P.D.

The Expositor, published in Cleveland, Ohio, is a ministers' trade journal. Mr. J. M. Ramsey, managing editor, is one of the finest gentlemen in the profession to deal

with, though I have never met him personally. In returning my last manuscript within three days after receiving it, he accompanied it with the following personal letter.

"I appreciate your consideration of the Expositor as evidenced by my receipt of your manuscript, A Family of Organ Builders, and the illustration.

"There is a good story in the former and I like it, for while it has been some years since I sat at an organ bench, I did handle the pipe organ in the home church through a sufficient number of years to make me miss it once I was deprived of it. Anything, even a story of a family of organ builders has unusual pull with me.

"Yet our manuscript needs lie only in the field of practical management of the parish or those of a seasonal nature. Others of a more general type, such as yours, come in such abundance as to more than meet the needs of the publication. I am therefore returning your article to you, with this expression of my thanks, that you may submit it elsewhere, should that be your desire."

The Expositor pays a good rate on publication. Articles are seldom held long and either a check or a rejection is soon in the writer's possession. But you must hit the "bull's-eye" or you won't register. —E.E.L.

The Prize Story Magazine, I have found, is another of the many magazines whose policies are most courteous. Immediately upon the receipt of a short-story I submitted to them, a card was mailed me expressing thanks for the manuscript, and stating that it would be carefully read in order of receipt. This editor must surely have that remarkable gift of being able to see the "other fellow's" viewpoint and to appreciate the writer's feelings.

Quite the opposite has been my experience with Today's Woman and Home (formerly Today's Housewife). For two months after I had submitted a manuscript to them, no report was received, so I wrote a polite letter of inquiry—with stamped, self-addressed envelope enclosed—but received no reply. In another month I wrote another inquiry equally as courteous. Finally after three weeks more had elapsed, my manuscript wandered home! No rejection slip was enclosed, nor any reference to my inquiries. This experience stands out all the more vividly to me, as all other editors with whom I have previously dealt, have shown the utmost courtesy.

With the return of an article submitted to Harper's Magazine, the editor sent a personal letter remarking upon the unusual and interesting nature of the article, but stated that he could not accept it because it was not quite in line with their journalistic program, and that he hoped I would sell it elsewhere. Such encouraging messages are always appreciated and contradict the general opinion that the higher class magazine editors "have no time" for lesser known writers.—E.F.L.

When the Writer Reads

The Technique of the Novel

The title of this book is the same as that of Horne's well known book. The latter is now regrettably out of print, but it has a worthy successor in this valiant attempt of Professor Carl H. Grabo of the University of Chicago to bring order out of chaos.

The novel does not, like the short-story, present a recognizable uniformity: it is not one thing, but many things. Moreover, students of the novel must possess a wide reading acquaintance with novels generally, those originating in past periods as well as those of the present. Thus in writing a manual on novel-writing for readers some of whom are certain to have an inadequate reading foundation, the author must both select and explain his examples.

Prof. Grabo's selections are from easily accessible sources and his explanations are good. The "practices" of novelists new and old are recounted quite compactly and completely so that no reader will be left in the dark either as to what "a novel" has been or is.

The table of contents indicates the scope and plan of the book, covering: Plot, including notable novel structures, over and under-plotting and the informative scene; Point of View; Conduct of Narrative, dealing with transitions, story logic, background, dialogue, tempo and characterization and selection of detail; and Actualism, a chapter on modern experiments in realism, naturalism, impressionism and expressionism.

The author's point of view is somewhat old-fashioned, a pronounced modernist would say, but some of the best passages in the book are devoted to the work of recent novelists who have gone furthest in literary experimentalism. We recommend the book to be placed on the novel-aspirant's shelf together with Muir's "Structure of the Novel" recently reviewed.—Charles Scribner's Sons, New York, $1.50.

Short Story Writing

Mary Burchard Orvis offers this manual on the writing of short fiction out of her experience in teaching university extension classes. The general directions are sound, though brief; but there seems to be a conflict not fully resolved between the author's technical theory and her tastes in reading as shown by the anthology selections that form the second portion of the

book. Among stories included entire are: The Killers, by Ernest Hemingway; The Doll's House, by Katherine Mansfield; and Six Dollars, by Wilbur Daniel Steele.

An appended bibliography for students is very incomplete—some of the best texts are omitted entirely.—The Ronald Press, New York. $2.25.

According to Hoyle

In his small but valuable book, Havilah Babcock, Professor of English in the University of South Carolina has set down an extensive list of proverbial phrases and idioms, with explanations as to origin and meaning, and synonymous phrases. It is a very useful dictionary of these common sayings. The State Co., Columbia, S. C. 50c.

How to Criticize Books

The need for a book on this subject has been apparent to us for a long time. Llewellyn Jones, literary editor of the Chicago Evening Post, is well qualified both by training and experience to advise those who desire to enter the book-reviewing field. To such aspirants we shall highly recommend this book.

And yet the book is not all that we would wish it to be. It is composed of a series of well-based but random papers. The uncertain standards of present literary criticism, the errors of the novice, confusion in language, turning sentences every way but the right way, misconceptions concerning publishing and false aesthetics are explained very clearly by means of examples. Then we have a "note on biography", a "word about sex", a chapter on criticizing poetry and a review of form in the short-story, fiction and the drama, followed by a practical but not very closely related chapter on collecting facts and a final glance into the "critic's own mind."

Somehow the facts come out, but the burden of arranging them in logical order is on the reader. —W. W. Norton & Co., New York. $1.75.

Books Received

The Mystery of the Haunted Wing, Maurice O'Regan Fitzgerald. Five interesting stories of Ireland. The Stratford Company, Boston.

The Rural Schools of Norway, Arne Sigurd Jensen. A study of elementary education in Norway. The Stratford Company, Boston.

A Comedy in Faeto, Nicholas Pavia. A three-act comedy in verse. The Stratford Company, Boston.

To Market, Harvey J. Sconce. A story of two young college men and two conflicting ideas about transportation. The Stratford Company, Boston.

Saplings, Third Series, 1928. Verse, short-stories, plays and essays by high school students. Scholastic Publishing Co., Pittsburgh, Penna.

Amyrl, Beatrice Payne Morgan. A long poem in blank verse. The Bozart Press, Atlanta, Ga. $1.00.

The Writer's Monthly

A Journal for All Who Write

Edited by
J. BERG ESENWEIN

Assistant Editors
WILLIAM B. McCOURTIE
VICTORIA E. WIEGAND

Business Manager
F. ARTHUR METCALF

Entered at the Springfield, Massachusetts, Post Office as Second Class Matter.

Copyright, 1929, by The Home Correspondence School. ALL RIGHTS RESERVED.

Price 25 cents a copy; $3.00 a year
Canada, $3.25. Foreign, $3.50

Published monthly by The Home Correspondence School, Myrick Building, Springfield, Mass.

IMPORTANT NOTICE

Change of address must reach the publishers before the fifteenth of the month preceding issue, otherwise no number can be duplicated. Subscribers must give old addresses when sending in the new, specifically addressing the notice to The Writer's Monthly.

Return postage must accompany all regular articles intended for publication.

In no case can short items for the Departments be returned if unavailable.

Notice of accepted material will be sent promptly with payment on acceptance. However, items for "Experience Meeting" will be paid for only in shorter or longer subscriptions to *The Writer's Monthly*, to be sent to any desired person. Items of news will not be paid for.

Vol. XXXIII May No. 5

Consider the matter of the editorial "taboo" and its effect on the literary material that is being printed in the magazines.

A young and rebellious author objects that some of his rejections have been caused by a tame-cat editorial policy. "Why," he flings out, "must the truth about a situation be modified to something much less than the truth, simply because of a senseless editorial policy?"

The complaint is an old one, and deserves consideration. First, of all, what is a taboo? The word is of Polynesian origin, and signifies an interdiction or prohibition of some art imposed by the chiefs or priests. A field, for example, may be tabooed against trespass. A person who died of a certain disease may be taboo—no tribesman would dare to touch the body.

Brought over into English, the word refers to anything strongly forbidden by custom, taste or policy. Therefore those themes to which editors object and that are excluded from the magazines that they edit as a matter of standing policy, are called "taboo". So used, the term is usually one of high scorn.

Let us see what some of these themes that can't be touched, are. Foremost among them are themes in which sex is treated or touched on in such a way as to contravene good taste or modesty— not proper themes, obviously, for magazines the readers of which would be startled and shocked by stories dealing with them.

Of course the nub of the matter is just what constitutes a breach of good taste or modesty. Editors who bow to convention are accused of timidity by writers whose work is rejected, supposedly on grounds of this sort; whereas writers who attack such editorial restrictions defend their aggressiveness as being entered into for the principle of the thing.

Is a "taboo" of this sort the result of a hide-bound fundamentalism or conservatism on the part of editors, as our young friend in rebellion avers? Is it not rather a matter of attitudes—one, that of good taste and fittingness, and the other that of sex exploited, controversial opinions unduly aired, and of wrong emphases generally? Long editorial experience convinces us that it is so.

But sex wrongly emphasized is by no means the only taboo. Many periodicals will not use fiction the basis of which is stark tragedy. The happy is vastly preferred over the unhappy ending. The problems of married life are, it is alleged, far

less widely salable than the calf-on-a-rope doings of unmarried lovers. And even the "confession" magazines, that bring their unhappy heroines dangerously near the brink, must always before the story ends show virtue at last triumphant.

Taboos of a different character involve religion, which has become a very thorny subject of late. Attacks on the government or upon the prevailing economic system are to be avoided. Slightly disguised portraits of well known public characters would be editorially frowned upon. In sum, unsocial views of all kinds constitute reason enough for the rejection of articles or stories that contain them.

Of them all, the magazines for the young are the most prolific in what they will not have — fairy stories, ghost stories, crime stories, cursings, smoking, drinking, the theatre, cruelty, animals talking, etc., all these are on the taboo list.

Well, why not? The editor has a complex public to please, to entertain, and more than all, to comfort.

A saner public opinion is visible on every hand, and it is being more than welcomed—it is being fostered by the majority of editors. So far as they can, educationally, open their pages, they may be expected to do so. But when the proffered material would be more likely to defeat all the good that has been done to date in the way of enlightened opinion than to extend it, they must perforce say NO, whether this interdiction be scornfully termed taboo, or approvingly called just plain common sense.

You can look at it both ways, you know. Do you remember how you used to regard the small boy—there were always too many of him!—who constantly went round the neighborhood with a chip on his shoulder daring everybody to knock it off. There was no good reason for his actions, but if this editor is not much mistaken, many excellent reasons for your adverse opinion of him.

To our mind, the young rebels who are doing all the complaining are uncomfortably like those lads we used to know in our boyhood who would never "play the game." They are temperamentally unhappy over being lone hands, and they are also unhappy because others find a complete—some say, a smug—satisfaction in playing according to the rules.

Now the initiated have certain ways of passing the taboo barrier. First of all, magazines of every shade of unconventionality exist, that are hospitable to manuscripts that from their nature would be liable to rejection elsewhere. Why not look up these magazines?

But if it be objected that these periodicals, that are of limited circulation, do not pay enough, then there is a way to reach nearly any of the magazines of big circulation, not of getting through the editor's guard, no, but of winning his confidence by your delicate treatment of the delicate theme that you have chosen. If your story is as big as human nature, and as sound through and through, then you may deal with any sane theme, and no offense to anybody. The taboo will be lifted.

THE WRITER'S MONTHLY apologizes to Morris A. Hall, whose excellent article in the April magazine was, through one of those regrettable and incomprehensible errors of composition that shorten the days of editors, credited to Morris A. Hull.

Will those readers who make a habit of keeping the back numbers of THE WRITER'S MONTHLY on file please turn back to page 314 in the April issue and make this correction?

It is a wise father that knoweth his own play.

H. C. S. Folks

Jean McMichael, Toronto, Canada, had a short article, "A Christmas Clothesline" in the December issue of The Children's Leader (Philadelphia); a poem, "Signs of Christmas" in the December issue of Juniors (Nashville); a story in the same publication entitled "The Christmas Loud Speaker"; and two stories, "The Wonder Child Mozart", and "His Beloved General" in the January 13th and February 17th issues of Olive Leaf (Rock Island, Illinois).

Ida S. Osgood, Chicago, Ill., has two of her poems in "Purple Asters", the American Literary Association Anthology; and also poems in the September and October issues of The Prism (Hutchinson, Kansas.)

John F. Young, Corpus Christi, Texas, had a cross-word puzzle printed in a recent issue of Judge; a poem, "Ode to Elsa" in The Elsa (Texas) News during December; and another poem in the Hargill (Texas) Weekly.

Martha Petello, New York City, won the second prize of $500 in the recent contest about "Spud Cigarettes".

Iva Wilson, Twin Falls, Idaho, has had contributions in the following periodicals during the past year: American Turkey Journal (Grand Forks, N. D.), Dairymen's League News, American Rabbit Magazine (Pomona, Cal.), The Midwestern (Detroit), Open Road (Boston), Hearts, The Planter and Sugar Manufacturer (New Orleans), Your Home, Catalina Islander (Catalina Island, Cal.), Girls' Companion (Elgin, Ill.), Baker's Weekly, Utah Farmer (Salt Lake City), Idaho Farmer (Boise, Idaho), Highway Builder (Harrisburg, Pa.), Boys' Monthly.

Eva May Ward, Haverhill, Mass., had the following poems published during the past year: "Twilight Lullaby" in The Christian Family (Techny, Ill.) and "Song of November" in the Autumn number of Interludes (Baltimore, Md.). Mrs. Ward received Honorable Mention in the poetry contest conducted by The Voice (N. Manchester, Ind.) for her poem, "The Breath of Life".

A collection of poems entitled "My Wish", by Mabel Adams Ayer, Santa Clara, Calif., has been published by the Stratford Company (Boston).

In the April issue of Five-Novels Monthly appears "From Round-up to Romance", a complete story by S. Edwin Birdsall, Hawthorne, Calif.

Mercedes Claussen-Galeas, New York City, is a frequent contributor to El Mercurio, Santiago, and La Estrella, of Valparaiso, Chile, and is also writing for Essener Allgemeine Zeitung, Essen, Germany.

Anna L. Curtis, New York City, is preparing a series of weekly information articles about the work of the American Friends' Service Committee for the Quaker papers, a monthly bulletin for distribution among Friends, and story-articles for the Friends' Sunday-School publications. Among the articles are "The Schools that Saved Denmark", Classmate (Cincinnati) for August; and

"A Modern School in Hamlet's Town" in September; "Mont St. Michel" in High School Service (Washington) for October; "Edinburgh Castle" in The High Road (Nashville) for October 25; "Linlithgow Castle" in Forward (Philadelphia) for December 29; "The Golden River Country" in Scholastic (Pittsburgh) for December 15; and "A Danish Pioneer" in Front Rank (St. Louis) for January 17.

Frances M. Cotton, Gorham, Maine, is the author of a comedy, "The Awakening of Maine".

The Harp (Larned, Kans.) in its January-February issue printed a poem entitled "Puritan", by Ellen Glines.

Elizabeth Williams Cosgrove, Muskogee, Okla., is the author of "Early Indian Education", an article in The American Indian (Tulsa, Okla.) for January, and a poem in The Harp (Larned, Kans.) for January-February entitled "Prescience". Mrs. Cosgrove also received Honorable Mention for her short-story "Dead Men's Shoes" in the prize contest held last year by the Oklahoma Writers.

Ruth Martin, Ft. Wayne, Ind., is the author of a skit entitled "The Blackbird", which was presented by the Fort Wayne Business and Professional Women's Club on March 13th, as a part of its observance of National Business Women's Week.

The Baltimore Sun Sunday Magazine section for January 27 carried a two-page article by Worthington Hollyday, Baltimore, under the title "When Motor Transport was Young." It gives a lively account how supplies were carried to General Pershing's punitive expedition against Villa in Mexico in 1916, and is illustrated from photographs taken by the author at the time.

Girlhood Days (Cincinnati)for January 6 contained "The Treasure", a story of finishing school life, by Sister M. Harriet, of Baltimore.

Charles Whitney Gilchrist, formerly despatch editor of The Telegraph-Journal (St. John), and now assistant financial editor of the Montreal Daily Star, has had the following material published recently: "Canada's Christmas Quadruplets", in Family Herald and Weekly Star (Montreal); "A Skating Ace Takes to Hockey", an article on Charlie Gorman, world speed-skating champion in The Montreal Standard; "Canada's Trade with Cuba" in The Busy East (Sackville, N. B.); "His Lucky Day" in Grit (Toronto); "The History of Methodism in New Brunswick" in New Outlook (Toronto); "Give 'Em Their Neckties Wild" in Clothier and Haberdasher (Toronto); "The King Still Lives" in The Telegraph-Journal (St. John). In addition, he has had special articles in Men's Wear Review (Toronto); Pulp and Paper Magazine (Gardenvale, P. Q.); Dry Goods Review (Toronto), and Shoe and Leather Journal (Toronto). Also feature material in Buffalo Sunday Times, Boston Post, Toronto Star Weekly and other papers, and cartoons in Greenwich Village Quill, and Calgary Eye Opener.

Anna E. Benson, Chicago, had a story entitled "Charity's Reward" in Lutheran Young Folks (Philadelphia) for December 29, and another story, "Carter Carries On" in Boy Life (Cincinnati) for March 10.

The January issue of Young's Magazine contained a story by Adria J. Gray, Pittsfield, Mass., entitled "Chasing Thrills".

Dorothy Wilder Clark, Portland, Maine, had an article, "Lord, What Wilt Thou Have Me Do?" in Zion's Herald (Boston) for November 21.

Dr. H. Babcock of the University of S. C., Columbia, S. C., is the author of "According to Hoyle", a glossary of idiomatic and colloquial usage.

The February 15 issue of The Young Catholic Messenger (Dayton, Ohio) contained a story by Eleanor Lloyd, Savannah, Ga., entitled "Michael and the Spirit of Lent".

Still an Active Market—"There is no longer a demand for free verse," complained the Budding Poet.

"Oh, yes, there is," returned the Seasoned Scribe, "there are dozens of magazines that don't pay for it."—M. W. H.

The Twenty-Fifth—The mother threw down a cheap novel she had been reading, exclaiming: "Good gracious, this heroine makes me tired! She has no end of lovers. Why, I've found five already!"

"But there's more to come yet," said her daughter, turning over the leaves towards the end of the book. "See what it says here: CHAP. XXV."—Y. W. P.

The Only Barrier—"I find it easy to get my stories into the best magazines," said the young man with the spectacles, "whenever I please the editors."—O. C. Tagon.

Ancient Literature—Editors are always hollering for original stories. As a matter of fact, the original story was told by Adam, in speaking of Eve, "She made me do it."—David Ferris Kirby.

A Weighty Spoonerism—"Farmers are sensitive."

Derwent Miall, the magazine editor, was turning down a farm joke.

"Farmers are the very foundation of society," he explained to the disappointed jokesmith, "and knowing this, they demand respectful treatment.

"Why, I know a politician who lost the farm vote of a whole State because in addressing a farmers' caucus he got a little mixed up and said:

"'It delights my heart to see assembled here so many tons of soil.'"—Springfield (Mass.) Union.

Paragraphers, take heart. Henry Ford made a billion out of a joke.—Life.

But Hard on the Baby—"Bottles," a trade paper, calls attention to a nursing bottle advertisement which concludes with these instructions:

"When the baby is done drinking, it should be unscrewed and laid in a cool place under a tap. If the baby does not thrive on fresh milk, it should be boiled."—Vancouver Province.

Pages that Bloom in the Spring—"You said you want me to give your friend literary work? Is he an optimist or a pessimist?"

"What difference does that make?"

"It makes a lot of difference. I want him to edit a seed catalog."—Muskogee Daily Phoenix.

Getting Titles Mixed—Professor of Literature:—"Dickens, in his comments on the Americans stressed almost continuously the tobacco-chewing habit."

Dumbell Student:—"Oh! Is that where he got the title for his book 'Great Expectorations?'"—Farm Life.

Own a Corona

for only a few dollars a month

JST A FEW DOLLARS down and this beautiful new Corona yours. Use it while you pay it.

Corona is the World's Champion table Typewriter. You can ry it anywhere. Yet it does the ne fine work of a $100 office type-iter.

luminum frame makes Corona ex-nely light. Yet it is so strong that it last for years. Standard keyboard; nch carriage; adjustable key action; fect visibility; quiet operation; ceful in line; exquisitely finished in y detail; more big-machine features n any other portable.

Get This Free Book

ere is not room enough on this page t all the advantages of Corona. But if you sign and mail the coupon below we will you the name and address of your nearest na dealer, where you can go and see na and try the machine with your own ls.

e will also send you an interesting booklet d "Corona Typewriters" which describes na in detail, and contains beautiful illus-ons of the new color models.

u owe it to yourself to see this interest-booklet. When you read it, you will realize a million people have chosen Corona in erence to any other typewriter, large or —why Roosevelt took a Corona to Africa y more novelists, more newspaper men, business men, more schools and colleges Corona than all other portables put to-er.

Note to Writers

Here are a few of the features that make Corona the favorite typewriter of professional writers:

Easy to learn. The majority of Coronatypers are self-taught. You can learn to operate a Corona in a few days.

Neat typing. There is no difference between the appearance of a Coronatyped manuscript and one typed on any large standard office typewriter.

Self spacing carriage return. This is made extra large and convenient. It enables you to perform the two operations of spacing and returning the carriage to the starting point with one sweep of your hand.

Special keyboard for writers. This may be had at no extra charge.

Don't neglect this opportunity. Don't let another day pass without doing something about it. Learn now the joy of owning a sturdy, speedy, smooth-operating Corona—the Champion Portable Typewriter.

No obligation. Easy terms if desired. Simply mail the coupon below.

L C SMITH & CORONA TYPEWRITERS INC
51 Madison Avenue, New York, N. Y.

Please send me the free booklet, **"Corona Typewriters."**

Name .....

Street .....

City .....State.....

515

Where to Sell

Every endeavor is made to secure accurate information regarding markets, but no guarantee is given of accuracy, nor is any responsibility assumed for operations based upon information given. Our readers are urgently asked to send information of new markets, suspensions, and prize contests.

PRIZE CONTESTS

The American Mercury, New York, offers two prizes, each of $500, for articles by college graduates of this year, discussing their experiences in college. One will go to the best article received from a male student, and the other to the best from a woman student. No article should be less than 3000 words long, or more than 8000. Each must be the original work of a student graduating from an American college with the class of 1929, and taking the A. B. or its equivalent. Each must bear the full name and address of the author, the name of the college attended, and a statement of the course followed and the degree to be taken. Each must be accompanied by a stamped and addressed envelope for its return in case it is not accepted. All manuscripts must reach The American Mercury not later than July 1, 1929.

The Harmon Foundation, New York, will make a first award of $300, a second award of $200, and other awards of $50 each for the best unpublished articles in which social work is popularly presented with a view to publication in a magazine of general circulation. The purpose of the awards is to encourage writers to prepare salable articles which will increase the general reader's appreciation of the important part social work plays in the life of America. One or more articles may be entered by any individual or organization. All manuscripts must be typewritten, double spaced and on one side of the sheet only. They must be mailed flat. A manuscript must not be signed with the real name of the author, but with a pen name. Neither the author's address nor any other indication of identity may appear on the manuscript. Accompanying each manuscript shall be a sealed envelope bearing on the outside the title of the story and the pen name of the author. The envelope shall contain an enclosure bearing the title of the article submitted and both the real and pen name and address of the author. The sealed envelope should also contain postage if the author wishes the manuscript returned. Manuscripts should be addressed to: Harmon Foundation, 140 Nassau St., New York City.

Doubleday, Doran & Company, Inc., Garden City, N. Y., announces its second Scotland Yard Prize Contest for the best mystery or detective story submitted, in which it will award a prize of $5000, $2500 outright and $2500 as a guaranteed advance against royalties. The contest is open to all writers, professional or amateur, of whatever nationality, although manuscripts must be submitted in English. The length of the manuscript must be from 75,000 to 100,000 words. The publishers reserve the right to withdraw the prize and cancel the contest if no manuscripts worthy of the prize are received. Also, authors should bear in mind that while they may not receive the prize, the submission of their manuscript also means that they are submitting it for a general publishing offer. Contest closes December 31, 1929. Manuscripts must be submitted to Doubleday, Doran & Company, Garden City, New York, and specifically addressed for the Scotland Yard Prize Contest.

THIS

COUPON

WILL

BRING

YOU

FREE

THIS SPECIAL COUPON will bring you 64 fiction master pieces — the Prize Stories chosen by the O. Henry Memorial Committee of the Society of Arts and Sciences from all the great magazines of America during the past four years—the cream of all the short stories most worth reading, the selected best from our greatest writers. Each year one volume appears—now we have printed the last 4 years in 8 handy, paper-back volumes. All these ARE FREE and with them will come the first of 18 issues of

The REVIEW of REVIEWS

— today's most vivid chronicle of world events and problems, a real mental eye-opener for busy people. Business, politics, foreign relations, social developments, science, the arts, and noted personalities. 18 months for $6, and the Prize Stories FREE! 10 days' Free Examination.

Order Today

REVIEW OF REVIEWS CORP., 55 Fifth Ave., New York City.

Send me the Free 8-volume set of Prize Stories and the Review of Reviews for 18 months ($4 a year.) If I am pleased with them I will send $2 within 10 days and $2 a month for only 2 months. Otherwise, I will return the books in 10 days at your expense and completely cancel my order.

Name .....

Address .....WM 5-29

Highway Education Board, Washington, D. C., is offering prizes of $500, $300, and $200 to elementary school teachers for the best lessons on highway safety. Manuscripts should not be less than 1000 nor more than 3000 words. Each manuscript must bear the name, school, and home address of the writer in the upper left-hand corner of the first page. Lessons may take the form which the teacher considers best presents the subject, such as a lecture, recitation, game or drama. Lessons should be handed to the school principal or designated teacher on or before May 10, 1929. The best lesson from each school should be forwarded by the principal, superintendent or designated teacher, to the State Superintendent of Schools, or to state headquarters, not later than May 24, 1929. The state committee will choose the best lesson from each state and territory, to be sent to the Highway Education Board, Architects Bldg., Washington, D. C., at their earliest convenience. Names of the national winners will be announced as soon thereafter as practicable.

The Jewish Forum, 2000 Broadway, New York, offers prizes of $100, $50 and $25 for the best short-stories or plays published in The Jewish Forum from June, 1928, to June, 1929. In addition, manuscripts will be paid for at regular rates. The contest is limited to stories and plays depicting the successful struggle with conditions in this country that handicap traditional Jewish life and aspirations. Communications should be addressed to the Story Contest Editor.

Lehigh Portland Cement Co., Allentown, Penn., is offering 243 prizes, ranging from $1500 to $2.50, for the best letters on "How Building with Concrete Improved Conditions on my Farm." All building must be under construction by May 31, 1929, and all letters must be mailed by midnight of that date to Contest Editor, Lehigh Portland Cement Co., Allentown, Penna. All entries must be accompanied by an official entry blank which can be secured without obligation from dealers. Name and address of writer must appear at top of each page of letter. All letters, photographs, plans and working drawings to be the property of the Lehigh Portland Cement Company. Letters must list definitely all materials used, and their quantities. Employees of the Lehigh Portland Cement Company are not eligible.

The Mark Twain Society, Mayfield, Calif., offers a prize of $10 for the best anecdote on Mark Twain. All contributions must be received by June 1, 1929.

The O-Cedar Corporation, Chicago, announces prizes of $1000, $500, $250, and 378 other cash prizes, for letters on "Why Every Housewife Should Use O-Cedar Mops and O-Cedar Polish." Either personal experiences or experiences of friends may be related. Contributors should put name and address on top of each sheet, and write on one side of paper only. No word limit is given. Contest closes May 31, 1929. Address, Contest Editor, O-Cedar Corporation, Chicago, Ill.

The Schomer General War Thesis Committee announces an award of $10,000 for the best successful refutation of Abraham S. Schomer's thesis—"The Discovery of the Hidden Root-cause of War, and the Scientific Way to Control and Prevent War," which is now being released through the various newspapers. The refutation should not contain more than 2500 words, with no more than an equal number of words in argument or clarifying statements. The closing date is September 15, 1929. Manuscripts may be submitted to Chairman, Ernest W. Tiegs, Dean, University College, University of Southern California, Seventh and Los Angeles Sts., Los Angeles, Calif.

Doubleday, Doran & Company, Garden City, N. Y., announces that the first Scotland Yard Prize of $2500 was awarded to Kay Cleaver Strahan, for her book, "Footprints."

The Drama League of America announces the following awards in its three national contests in play writing: Full-length play—First prize to Oakley Stout,

The NEW GUILD PLAN Saves You Money

A final guarantee of complete satisfaction, providing for the exchange of a Guild selection for any book in print in the United States, has been made a part of the famous Literary Guild plan.

MAGIC ISLAND, the January Guild selection, has leaped to prominence. It has been the subject for feature articles in every important review of literature in America.

THE book pictured here is only one example of the discrimination of the Guild Editorial Board. The history of the Guild is almost a continuous stream of such outstanding works. Every field of writing has been included.

More than 70,000 members now receive the monthly selection in its distinctive binding at an annual saving of *more than a million dollars.* You can realize a part of this saving if you join the Guild now.

The NEW PLAN extends an exchange privilege which is fully explained in the new booklet WINGS.

If you are familiar with the old Guild plan you will immediately realize the tremendous advantage this affords every reader of books written in our language, no matter where he lives. Whether you are familiar with the old plan or not, mail the coupon at once for full particulars, without obligating yourself in any way.

Carl Van Doren and his associates have arranged a programme for the coming year more ambitious in every way than anything attempted in the past.

They will select the best books from the *advance* lists of leading publishers. These will be printed by the best craftsmen and bound in fine book cloth for members only.

If you are a reader,—if you are interested in keeping abreast of the times in the world of writing and progressive thought, the new Guild plan has been designed for you. Send at once for your copy of the new WINGS which explains how 70,000 men and women save money on the best new books.

Send for Wings FREE!

The Literary Guild
Dept. 71 W. M.
55 Fifth Avenue **New York**

The Literary Guild, Dept. 71 W. M.
55 Fifth Avenue, New York, N. Y.

You may send me a copy of the booklet WINGS free and without obligation to me.

Name.....

Address.....

City.....State.....

St. Paul, Minn., for "The Harvest"; second prize to John L. Brum, Ann Arbor, Mich., for "Strait Jacket"; third prize to N. B. and Walter Cox, Portland, Ore., for "It Couldn't Happen to Us"; fourth prize to Glenn Hughes, Seattle, Wash., for "Comachi." One-act play—First prize to Mrs. E. E. Dean, Central, S. C., for "Stockin' Money"; second prize to John L. Brum, Ann Arbor, Mich., for "Children." The final decision with regard to the religious drama plays has not yet been made.

Agfa Ansco Corporation, New York, announce the following awards in their third annual prize picture contest: Grand Prize of $500 to C. N. Wolever, Forty Fort, Penna. Class 1—Baby Pictures: $250 to Christine B. Retter, San Francisco; $150 to Mrs. Tim Healy, New York; $100 to J. H. Edwards. Class 2—Rainy Day Pictures: $250 to Miss J. B. Ross, Ross, Calif.; $150 to D. S. Gardiner, Jr., Binghamton, N. Y.; $100 to John J. Osborne, Bronx, New York. Class 3—Fair Weather Pictures: $250 to Fred G. Walther, New York City; $150 to Geo. S. Becker, Cleveland, Ohio; $100 to J. A. Singler, Altadena, Calif. Class 4—Unusual Pictures: $250 to Clifton C. Alston, Littleton, N. C.; $150 to Geo. W. Payne, Providence, R. I.; $100 to Edna I. Bennett, Cincinnati, Ohio. There were also 95 minor prizes awarded in each class.

Little, Brown & Company, Boston, has awarded the prize of $2500 for the best book on American History to Professor Ulrich B. Phillips, of the University of Michigan, for his book, "Life and Labor in the Old South."

Longmans, Green & Company, New York, have awarded the prize of $2000 in their Juvenile Fiction Contest to Charles J. Finger, for his book, "Courageous Companions." Honorable Mention was given Marian Hurd McNeely, for "The Jumping Off Place."

The American Girl-Harper Brothers' prize of $2000 for the best book of fiction for girls was won by Walter S. Ball, Providence, R. I., for his story, "Carmella Commands." The story will begin serialization in The American Girl for April, and will be published in book form in September.

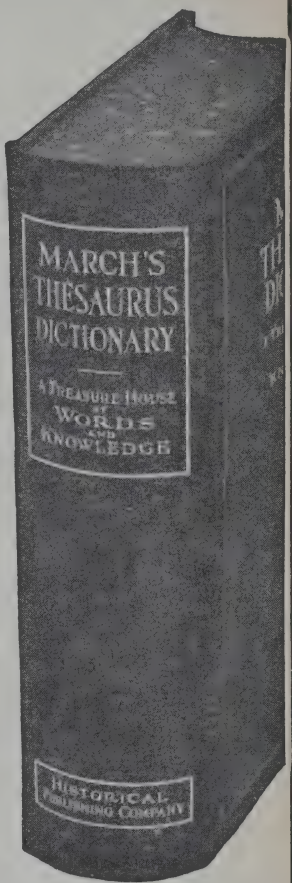
Hart Schaffner & Marx, Chicago, has awarded the annual prizes for the best studies in the economic field for the year 1928 as follows: Class A—$1000 to Helen Fisher Hohman, A.B., University of Illinois, for a study entitled "The Trade Boards Acts and the Social Insurance Acts in Relation to a Minimum Standard of Living in Great Britain: A Study in Attitudes Toward Poverty and Methods of Dealing with It, 1880-1926". $500 to Nelson Lee Smith, A. B., University of Michigan, for a study entitled "The Fair Rate of Return in Public Utility Regulation". Honorable Mentions to Simon S. Kuznets, B. S., for a study entitled "Secular Movements in Production and Prices", and George Shorey Peterson, A. B., for a study entitled "The Economic Aspects of Highway Development". Class B—$300 to Charles B. Miller, Jr., Oberlin College, for a study entitled "The Mobility of Industrial Labor in the United States"; $200 to Hans Waldemar Schmidt, Oberlin College, for a study entitled "International Trade in Coal"; Honorable Mention to Helen A. Bonsor, Mount Holyoke College, for a study entitled "The Gold Exchange Standard".

The Monthly Contest Guide, St. Paul, Minn., awarded the first prize of $5.00 for the best letter on "My Favorite Home-Hobby" to George B. C. Kuster, Fort Humphreys, Va. Prizes of $1.00 each were awarded to Pauline Sullivan, Wooster, Ohio; Gordon E. Armbruster, Oak Park, Ill.; Mrs. J. H. Dutton, Pittsford, Vt.; Bernice Bowne, San Francisco, Calif.; Irene C. Smith, Denver, Colo.

Sales Tales, Mount Morris, Ill., awarded the following prizes in their recent August Prize Opinion Letter Contest: $10 to E. M. Craft, Nashville, Tenn.; $5.00 to Lillian G. Anderson, Portland, Me.; $3.00 to Burton Willens, Boston; $2.00 to J. D. Ammons, Cartersville, Ga. Winners in the September contest were

A dictionary, an encyclopedia, a word finder, a vocabulary builder, all in one book!

MARCH'S THESAURUS DICTIONARY



Are you ever at loss for a word?

Of course you are—every one is. But you need not be, with this book on your desk.

Have you ever searched the dictionary in vain for the word you wanted to use?

Yet it is not strange either, when you consider that dictionaries are arranged on the assumption that you know all of the more than 200,000 words in the language and seek merely their definitions—that all attempts to make the language available stopped with merely listing the words.

But now comes a new book which revolutionizes word helps—a book which finds the words for you, and at the same time defines them. Now you can have at your very finger-tips the definite, living words that fit your thoughts and leave no doubt as to your meaning.

No hunting through hundreds of words and definitions—just a flip of the pages and your word is before you, grouped with its related words under the part of speech to which it belongs and defined so that you know you are using it correctly. In adjoining columns are its antonyms—enabling you to develop versatility of style.

Places the whole language at your command

A descriptive circular sent on request.

The Home Correspondence School,
Springfield, Mass.

I enclose $9.00 (money order or check) for which send me

MARCH'S BIG THESAURUS DICTIONARY

.....

.....

.....

Print name and address clearly

as follows: $10 to Frank G. Davis, Springfield, Ohio; $5.00 to Roy Griffith, Washington, D. C.; $3.00 to Charles Farrel, Miami, Okla.; $2.00 to Frances M. Frost, Burlington, Vt. Ten prizes of $1.00 each, and twenty-five yearly subscriptions were also awarded in each contest.

Swift & Company Male Chorus, Chicago, awarded the prize of $100 for the best setting of the poem "Harp of the North, Farewell!" to Dudley Peele, Hazelton, Penna.

The Trustees of the Michigan Law Review Fund have awarded two prizes for the best essays upon the subject, "American Institutions" as follows: $500 to W. E. Binkley, Ada, Ohio, and $250 to George B. Galloway, Philadelphia, Penna. The contest which was originally announced as an annual contest has been discontinued because of the lack of interest shown.

The following prize contests alphabetically arranged are still running. Full particulars have been given in previous issues but details are repeated here.

The American Magazine, 250 Park Ave., New York, offers a monthly prize contest for the best letters of not over 400 words on a given subject. Prizes are $30, $20 and $10. Subject changes each month. Contest closes the 20th of the month.

The American Humane Education Society of Boston will pay a cash prize of $50 to the periodical anywhere in the United States or its possessions, or in Canada, publishing the best editorial on the Be Kind to Animals Anniversary of 1929, printed between March 1, and April 30, 1929. A second prize of $25 will also be paid. Contestants should mail a copy of the printed editorial showing the name of the newspaper or magazine, and the place and date of publication, with the name of the writer of the editorial written upon the margin, to reach Editorial Contest Editor, American Humane Education Society, 180 Longwood Ave., Boston, Mass., not later than May 15, 1929.

American School Citizenship League announces its World Essay Contest for 1928-29, which is open to students of all countries. Two sets of prizes, known as the Seabury Prizes, are offered for the best essays on the following subjects: "The Influence of Education in Eliminating War" (Contest open to students in normal schools and teachers colleges); "Above All Nations is Humanity" (Contest open to seniors in secondary schools). Prizes of $75, $50 and $25 will be given for the three best essays in each set. Each essay must be accompanied by a topical outline and a bibliography with brief notes on each book. Essays must not exceed 5000 words (a length of 3000 words is suggested as desirable). The name of the writer must not appear on the essay, which should be accompanied by a letter giving the writer's name, school, and home address, and sent to Dr. Fannie Fern Andrews, 405 Marlborough St., Boston 17, Mass., not later than July 1, 1929. Essays should be mailed flat (not rolled).

The American Sunday-School Union, Philadelphia, through the John C. Green Income Fund is offering $4000 in prizes for two books on popular religious themes. A prize of $2000 is offered for a manuscript on "Religion in Education," and another prize of $2000 is offered for a manuscript on "The Heroic Appeal of Christianity to Young People." Each writer shall give to his manuscript his own original title, and place upon it a designating mark or pseudonym, stating also under which of the two prize offers the manuscript is submitted. Inside an accompanying sealed envelope, bearing the same mark or pseudonym, shall be given the writer's name and address. All manuscripts must be typed, double-spaced, and written on one side of the paper. In each contest the manuscript must contain at least 60,000 words, and preferably not over 80,000. It is desirable that the approximate number of

"Saves Years of Effort

—Much lies with the individual"

EARL G. CURTIS

Short-Story Writer and Novelist

While a granite-cutter in the Virginia mountains Mr. Curtis absorbed the local color that he afterward used in the novelettes published in *All-Story Weekly:* "The Man in the Chair", "The Raffling of Rowdy's Tools", "Sarah Worth's Feud", "Brothers to Trouble", and "The Surrender of Martha". His many short-stories have appeared in *All-Story, Black Cat, Young's, Snappy Stories, Live Stories, Breezy Stories,* etc. "Saturday Nights", Mr. Curtis' first book, a fine piece of realism, was published recently by Reilly and Lee, Chicago. He is active in the Writer's Clubs of Richmond, Virginia.

"I do not say that Dr. Esenwein can lead ANY person to successful writing. Much lies with the individual. Some who feel the urge have no dormant talent to be awakened and developed. Some beginners have an unflagging determination to write, and to have people READ what they write. They are those who win to their goal unmindful of the fluttering cloud of rejection slips. To those especially I want to say that Dr. Esenwein's short-story course will save years of unguided effort. Under his able guidance the aspiring tyro learns the value of forethought—that elbow-grease of the mind which is so essential to sureness in plot, in setting, in character work, and in unity. And, not the least important, the pupil learns what NOT to write."

Earl G. Curtis

Dr. Esenwein's pupils are selling their work because they are taught to do so. One student has reported sales of $600 in one week; another has recently won a $2000 prize; others have sold their first stories. News of this sort comes in every day.

Says Earl G. Curtis, out of his own experience. He recommends Dr. Esenwein's 40-lesson course in Story-Writing.

Read "29 Stories of Success"

Free for the asking.

Draw your own conclusions. If you are in dead earnest, but need to be directed in your work, if your stories are crude, or your plots are weak — Dr. Esenwein can undoubtedly save you years of effort. Dr. Esenwein's course has helped writers of both long and short fiction. Other courses taught are in magazine and newspaper journalism, verse writing, and all literary branches. Professional teaching.

The Home Correspondence School,
Myrick Bldg., Springfield, Mass.

Please send me without charge or obligation your booklet

"29 Stories of Success"

I am interested in .....

..... Writing.

From The Writer's Monthly .....

5-29 .....

words be stated on the manuscript. Manuscripts should be sent, fully prepaid, to Contest Editors, American Sunday-School Union, 1816 Chestnut St., Philadelphia, Pa., and must be received, for submission to the judges, not later than March 1, 1930.

The Atlantic Monthly Press announces the second Atlantic Prize Novel Competition for the most interesting novel of any kind, sort or description. $10,000 in addition to book royalties will be paid to the winner for the right to serialize the story in the Atlantic, and to publish it in book form. Cinema or dramatic rights remain with the author. The Competition is open to authors of all nationalities, the only stipulation being that, whatever the original version, the final manuscript must be submitted in English. The winning novel will be issued in book form in the United States and Canada by Little, Brown & Company, and in Great Britain by George G. Harrap & Company. All manuscripts must be unpublished work, typed and submitted before January 15, 1930, to The Atlantic Monthly Press, 8 Arlington St., Boston, Mass.

The Brentano Prize has recently been established to foster a deeper understanding between French and American Letters. It will be granted annually to the French novel which published in France within the time limits of the contest in translated form seems to express most successfully the ideals and art of France. Novels published between March 1, 1929, and March 1, 1930, will be eligible for the Brentano Prize for 1929-30. The winner of the Brentano Prize will receive $1000 in advance of royalties for the rights of publication in English; 5% royalty on the first 3000 copies sold in the United States, 10% on copies after that. Besides this, the author will receive 50% net on the sale of copies exported, if any; 50% from the rights if reprinted in the United States; 60% of the amount received from rights on editions published in the British Empire; 75% from the sale of moving picture or other rights. Authors, editors and their representatives are invited to submit their novels to M. Jacques Le Clercq, Brentano's, Room 941, 225 Fifth Ave., New York City.

Chatto & Windus, Publishers, 97-99 St. Martin's Lane, London, W. C. 2, England, offer prizes for the best historical novel. The contest is open also to American and Canadian writers. The novel may be concerned with any nationality, and any period prior to 1850. Actual "historical" characters may be used, but such use is not obligatory. The first prize will consist of an advance payment, payable on the date of publication, of £300 on account of a royalty of 20% of the publishing price of the first ten thousand copies sold, and 25% on all copies thereafter; the second prize will consist of an advance of £150 on account of royalty of 15% on the first five thousand copies sold, and 20% thereafter. The minimum length of the novel should be 65,000 words. Contest closes May 31, 1929.

Eastman Kodak Company, Rochester, N. Y., is offering $30,000 in cash awards to amateur picture-takers. A grand prize of $2500 will be awarded for the best picture of any type. State prizes amounting to $11,400 will be awarded for the pictures showing the most interesting children—in both March and April $100 will be given for the best child picture from each state of the United States and each province of Canada. A first prize of $500; a second prize of $250; a third of $100; 25 prizes of $10 each and 75 prizes of $5 each will be given in each of the following groups: Award No. 1—Scenics. Award No. 2—Informal portraits. Award No. 3—Story-Telling Pictures. Award No. 4—Sport Pictures. Award No. 5—Animal Pictures. Award No. 6—Nature Study Pictures. Award No. 7—Buildings and Architectural Detail. Award No. 8—Interior Pictures. Award No. 9—Still Life Studies. Award No. 10 — Unusual Photographs. Special Prizes for Enlargements: For the best enlargement from negatives made on or after March 1, 1929, a first prize of $500; a second of $250; a third of

terary Student Writer's Names

Ve can furnish at this time names of peo- who desire to learn to Write Short Stories follows:

4,767 Names from 1928 Letters

7,188 Names from 1927 Letters

hese names were taken from the original ers of inquiry. Write for particulars and y of ad that brought the inquiries.

L. C. SCOTT

West 8th St., DAVENPORT, IOWA

Social Science

uarterly journal devoted to the scientific study of l problems and covering the fields of sociology, eco- ics, commerce, business administration, law, political ice, philosophy, ethics, religion, educaton, psychology biology.

THREE DOLLARS A YEAR

Sample Copies Free

Advertising rates on application

ROY ALLEN, Editor and Business Manager

1414 East Fourth Avenue

WINFIELD, KANSAS

A Coupon Advertisement

For remittance enclosed, you may send me

THE PHOTOPLAY SYNOPSIS

By A. Van Buren Powell

$1.75 Postpaid

A book of 310 pages on practical photoplay writing.

The author is a professional playwright, formerly of The Vitagraph editorial staff.

He lets you in on his own processes in making an actual screen play.

o

he **Home Correspondence School**

Springfield, Mass.

Clip and Send Today

Have you an Idea for a Play?

For $3.50 You Can Learn How to Write a Play that will SELL!

If you have an idea for a play that you know is good but do not know how to get it into definite shape, you will find Arthur Edwin Krows' book, PLAYWRITING FOR PROFIT, of immense practical help to you. Because, no matter how good your play, if you don't know how to make it **saleable**, there is no profit in it. Mr. Krows has been identified with the theatre in New York for many years. He knows how and why managers accept plays and why so many manuscripts are declined. All his long experience is placed at your disposal in this book.

A Playwriting Course as Good as this would cost ten times as much

Mr. Krows' book, which is 500 pages long, leads the playwright step by step from the birth of the idea to the final stage production. No other book has been so heartily endorsed by men who know *plays* and know *profits* . . .

Strongly Endorsed By Leading Managers and Playwrights

BROCK PEMBERTON says: "I know of no one better qualified than Mr. Krows to handle the subject."

GEORGE S. KAUFMAN says: "No one in the theatre knows more about its mysteries than does Arthur Edwin Krows."

AVERY HOPWOOD says: "It is complete, comprehensive and most practical. There is immeasurable good for the playwriting beginner and for even those who have passed the beginner's stage."

PLAYWRITING FOR PROFIT

***By* Arthur Edwin Krows**

FREE EXAMINATION ORDER FORM

Longmans, Green & Co. W. M. 529
55 Fifth Avenue, New York

Gentlemen: Please send me postpaid for **Free Examination** one copy of PLAYWRITING FOR PROFIT by A. E. Krows. I will either return the book at your expense or send you $3.50 in full payment within 5 days.

Name .....

Address .....

$100; 25 prizes of $10 and 50 prizes of $5 each. This contest is strictly for the amateur. Contest closes May 31, 1929. Full particulars and entry blank necessary to submit pictures may be obtained either from dealers or by writing Prize Contest Office, Eastman Kodak Company, Rochester, N. Y.

Jonathan Cape and **Harper & Brothers** offer jointly a prize of £1000 in advance royalties for the best novel of 60,000 to 120,000 words, submitted by anyone of British nationality, not later than August 1, 1929. The judges will be Sheila Kaye-Smith, Frank Swinnerton, and Hugh Walpole. If any of the novels submitted shall seem to Harper & Brothers of outstanding merit, they will award an additional prize of $4000 as a further advance on account of American royalties. This additional prize may be awarded to a book other than that winning first prize. Contributions should be sent to Jonathan Cape, Ltd., 30 Bedford Square, W. C. 1, London, England.

Life, New York, will award $5000 for the best short stories published in Life during 1929. The first prize will be $3000; second prize, $1500; third prize, $500. Stories may be light fiction, timely burlesque, detective or mystery stories, or humorous stories, but they must be short: six to seven hundred words. One story will appear each week and regular rates will be paid, on acceptance, in addition to the award, for each story published. Any number of stories may be entered by any one writer, and all will stand equal chance in the final awards. Manuscripts must be typewritten, on one side of the paper, the pages numbered, with the name and address of the author on every page, and should be accompanied by return postage. Address manuscripts to Short Story Editor, Life, 598 Madison Ave., New York City.

The National Federation of Business and Professional Women's Clubs is offering two separate awards for the best words and music for the new Federation song. The contest is open to all women, professional and non-professional. $200 will be awarded for the words; and $300 for the music for those words. The contest for the words has closed. Music submitted for the words must be in the office of the National Federation May 15, 1929. Entries of music (three copies of each) should be enclosed in a sealed envelope marked "music" and accompanied by another sealed envelope marked "name" containing the name and address of the contestant. These should be enclosed in an envelope addressed to the Song Contest Chairman, National Federation of Business and Professional Women's Clubs, 1819 Broadway, New York City.

The New York Herald Tribune Magazine, 225 West 40th St., New York City, offers a prize of $25 for the best recipe of a certain kind as announced each month. Recipes should be addressed to Editor, New York Herald-Tribune Institute. The prize winner for March will be announced early in May, and the best of the non-prizewinning recipes will be printed and paid for at $1.00 each.

Normal Instructor and Primary Plans, Dansville, N. Y., announces its 1929 Travel Contest, in which two sets of prizes, amounting to $1200, are offered. One series of prizes will be offered for stories on "Travel at Home" (i.e., in the United States and Canada); the other for stories on "Travel Abroad." There will be twelve prizes in each group: First prize, $150; second prize, $100; third prize, $75; fourth prize, $50; fifth prize, $40; two sixth prizes of $30 each; five seventh prizes of $25 each. The contest is limited to descriptions of travel during the vacation of 1929—travel of which the major portion is by rail or boat. Other means of transportation may be utilized now and then, but incidentally. The contest is open to the following: Teachers, in public elementary and high schools, and in private schools covering grades between 1 and 12; principals, supervisors, and superintendents, instructors of teachers-in-training; 1929 graduates of teacher-training institutions. The publishers cannot undertake to return unused manuscripts. No manu-

Technique of Play Writing

A FULL WORKING GUIDE

By Charlton Andrews

ıor of "The Drama Today," "His Majesty the Fool," etc.

ıe nineteen chapters and five appen- of this book bring out *every point lay writing and play marketing.*

HARD BURTON says: "The au- knows whereof he speaks. I know o book within its compass and on cale which is so helpful and sound."

RRETT H. CLARK says: "From a tical point of view, it must surely e the most useful of all the books of ort."

her authorities agree that this is book on the subject.

oth, 12mo, gold lettering, gilt p, uniform with THE WRIT-R'S LIBRARY. 285 pages. Post-id, $1.75.

The Writer's Monthly
Springfield, Mass.

---

riting the Popular Song

E. M. WICKES

s is *the only full and practical book on the* t of writing the popular present-day ever written. The author writes amiliar style, illuminating and readable deals with all the steps in con- ion so clearly that no one can fail to r him. In all, there are twenty-six chap- and a valuable appendix of reference r covering every possible detail, from s to markets. "The book is a clear and ical treatment of how to write the ar song by one who knows from personal ience."—*Atlanta Constitution. Cloth, uniform with THE WRITER'S LI-RY. 194 pages. Postpaid $1.50.*

The Writer's Monthly
Springfield, Mass.

THE WRITER'S SERVICE BUREAU

Franklin, Ohio

(JAMES KNAPP REEVE — AGNES M. REEVE, editors.) Editorial assistance in the criticism, revision and marketing of manuscripts. Circular on request. Book manuscripts correctly typed and prepared for publication.

The charges for Reading, full letter of Criticism, and Advice Regarding Markets, are as follows:

1,000 words or less..	**$1.00**
1,000 to 2,000 words.	**1.60**
2,000 to 3,000 words.	**2.25**
3,000 to 4,000 words.	**3.00**
4,000 to 5,000 words.	**3.75**

Words over 5,000, in one manuscript, and up to 40,000, 50 cents additional for each thousand. Special rates for longer book manuscripts.

POETRY, $1.50 for one, two, or three poems of a total between 10 and 50 lines, and $3.00 for one, two, or three poems to total 50 to 100 lines.

TYPING. 50c a thousand words. With one carbon copy, 75c.

Revision, complete editing, or rewriting if required will be charged for according to the extent and character of the work.

ALSO TEXT-BOOKS FOR WRITERS

Modern Photoplay Writing—Its Craftsmanship (Dimick)	$3.00
Where and How to Sell Manuscripts	3.50
Art of Inventing Characters (Polti)	2.50
The Writer's Book	2.50
Juvenile Story Writing (Robinson)	2.10
Technique of Fiction Writing (Dowst)	1.75
36 Dramatic Situations (Polti)	1.50
Plotting the Short Story (Chunn)	1.00
Rhymes and Meters (Winslow)	.75
How to Write a Short Story (Quirk)	.65
The Way Into Print	.50
The Rhyming Dictionary of the English Language	2.15
Bigelow's Handbook of Punctuation	.70

THE WRITER'S SERVICE BUREAU
Box 645 **Franklin, Ohio**

THE OPEN ROAD AND THE CAMERA

In the United States, Canada, and overseas thousands are learning of the beauty which may be found along the open road in summer and winter; and the camera, as never before, is recording the experiences and the scenes along the way. PHOTO-ERA MAGAZINE offers to its readers many articles prepared by writer-photographers who have found the joy of the open road and have used their cameras to help tell the story pictorially.

PHOTO-ERA MAGAZINE is edited with the one idea of giving the best possible photo-friendly contact with beginners, pictorialists, and writers alike; and to maintain those standards which for over thirty years have made it favorably known in all parts of the world.

Send ten cents for a specimen copy, or better graphic service to all; to establish a cordial and yet, send $2.50 for a year's subscription in the United States and Possessions. Canadian Subscription, $2.85; Foreign, $3.25.

PHOTO-ERA MAGAZINE

(Established 1898)

WOLFEBORO NEW HAMPSHIRE

script longer than 2500 words will be accepted. The first or cover sheet must contain the following information: (1) Full name and address, in upper left-hand corner; (2) number of words in manuscript, in upper right-hand corner; (3) title of manuscript; (4) route of trip, showing transportation lines used on each part of trip; (5) affidavit of authenticity of the story. Contest closes October 15, 1929. Address contributions to: Travel Editor, Normal Instructor and Primary Plans, Dansville, N. Y. For further particulars see copies of Normal Instructor and Primary Plans.

Our Dumb Animals, Boston, will award a first cash prize of $100 and a second cash prize of $50 for the best original essays of not more than 1500 words, on the subject, "The Claims of the Animal World on Mankind for Justice and Compassion". All manuscripts must be typewritten, on one side of the paper only, with the name and full address of the author in the upper corner of the first page of text, and mailed, postage fully prepaid, to Essay Contest Editor, Our Dumb Animals, 180 Longwood Ave., Boston, Mass. Contest closes May 15, 1929. No manuscripts will be returned unless a self-addressed stamped envelope is enclosed.

People's Popular Monthly, Des Moines, Iowa, will pay $10,000 for a satisfactory serial of about 65,000 words. It should be a wholesome love story with plenty of action. Woman interest essential. No western stories desired. Should be in by July 15, 1929. Those who wish to submit stories should write for further particulars. Address, Fiction Editor, People's Popular Monthly, Des Moines, Iowa.

Photoplay Magazine, New York, is conducting a New-Name-for-the-Talkies Contest, in which $500 is offered for the best coined name with which to christen the talkies and for the best explanation in 100 words or less, giving reason for the selection. In the event that two or more names and explanations are found of equal merit, duplicate prizes of $500 will be given. Suggested names, with the accompanying explanations, must be typewritten on one side of a single sheet of white paper with name and address of contributor in upper left hand corner. Contributors may send in as many names as they wish. Contest closes midnight, May 15, 1929. Names and explanations must be mailed to The Talkie Name Contest, Photoplay Magazine, 221 West 57th St., New York City.

Poetry Review of London is offering prizes amounting to $250 for the four best poems about Cathedral churches. The donor of the prizes is Mrs. Percy Hamilton Stewart, of New York and Southampton. The prizes are $150 first prize; $50 second prize; and two prizes of $25 each. The poets may select their favored cathedral of any country or time, dealing with it as they may be inspired. There is no restriction as to the aspects that may be touched, such as the history, traditions, legends, spiritual influence, art and architecture. Manuscripts should be typed, the name and address of the author written in the upper left hand corner, and should be addressed to Mrs. Alice Hunt Bartlett, 299 Park Ave., New York. They should be marked "Cathedral Contest." There is no limit to the number of poems that may be submitted by the same author. No manuscripts will be returned, but are the property of the authors, who may publish them elsewhere after the winning poems have been selected. Contest closes May 15, 1929.

The Step Ladder, Journal of the Order of Bookfellows, offers in honor of its late poetry editor, a prize of $100 for the best poem published in its pages during 1929. Award will be made by a jury of distinguished poets and critics. Poems to be eligible for this prize must not have been published elsewhere than in The Step Ladder at the time the award is made. Any poem accepted by the editors in the regular way and printed in one of the ten issues of The Step Ladder for 1929 is considered entered in the competition.

dvertising rates: 10c an agate line, 6 words to the ; minimum accepted. 5 lines—$4.00 payable in ad- ce. Six issues $21.60; twelve issues $40.80. Mislead- advertisements not accepted.

CALIFORNIA

NUSCRIPTS TYPED to editor's requirements. Neat, rate. Slight revision free. 60c thousand words. carbon. Prompt service. IRMA A. GWIN, 358 Ave., San Francisco, Calif.

NUSCRIPTS accurately and neatly typed for 35c 000 words. Carbon copies free. Minor corrections DOROTHY CHICKERING, 3854 So. Arlington Los Angeles, Calif. Phone, Vermont 1723.

HORS' MANUSCRIPTS neatly and accurately at reasonable rates. Prompt and efficient service. e for information. CORA ELVIN, 920 W. 11th St., ANGELES, CALIF.

CONNECTICUT

H PRIZE CONTESTS. For 25c our monthly list. tever your business occupation, or hobby, you will some contest in which you can compete. Thomas & Publishers of Lists, East Haddam, Conn.

GEORGIA

USCRIPTS typed, ACCURATELY! ARTISTICAL- 50c per 1000 words. Carbon if desired. Poetry 2c e. Best references. Joyous co-operation! SOUTH- WRITER'S SERVICE, 21 Ellis St., N. W., Atlanta,

ILLINOIS

ERRED TYPIST'S BUREAU, Warren, Ill. MSS., s, and plays typed promptly and accurately by effi- and experienced typists. Typing, 50c 1000 words. g and correcting, 75c 1000 words. Carbon copy.

KANSAS

NESS goes and stays where it is well treated. YEARS' TYPING EXPERIENCE. Manuscripts— — plays. WICHITA TYPING SERVICE, 519 EDE AVE., WICHITA, KANS.

MASSACHUSETTS

TYPED to editors' requirements; accurately, , promptly. Carbon copy . 50c per 1000. Poetry, line. Special rates on book MSS. FRANCES M. ER, 34 Kilsyth Road, Brookline, Mass.

WEST VIRGINIA

UXE SERVICE. Typing, 50c per 1000, quality anteed. Constructive criticism: send manu- for free list of six best possible markets. ANNE LDSON, BOX 441 E. G., Wheeling, W. Va.

TYPING

iness Cards: Rates—$5.00 for 3 issues payable in ce. Single insertions not sold.

N DONOVAN, 842 E. Third St., Mishawaka, Ind. ng, 50c per 1000 one carbon copy.

DODDS, 715 East Washington Street, Washington, .. 40c per thousand.

EDGAR A. WILLIAMS, 317 S. Howell St., Rocky nt, N. C. MSS. typed 5c per 100 words.

S C. HOLM, 1711-B Spring St., Racine, Wis. c per 1000. Poetry, 1c a line.

How Many Buried Dollars?

Do you want to earn more money by writing?
Is there a certain line . . . . if you knew how?
My service will increase your sales and lessen your labor. Send for my circular.

GEORGE B. POTTER

Box 991, Dept. M **Hartford, Conn.**

$50 a Week With a Kodak

Booklet Describing 100 Magazine Markets
20 Cents, Stamps or Silver

Rossiter Snyder Publishing Company

GUILFORD, CONNECTICUT

SCREEN STORIES WANTED

Gripping human-interest stories
Manuscripts given personal, constructive criticism for a reasonable fee. Information on request.

Responsible Sales Service
ADELINE M. ALVORD
AUTHORS SERVICE BUREAU
Established 1919
219 Security Bldg.,
Hollywood, California

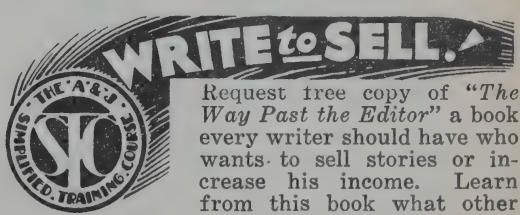
Efficient Sales Service

TO AMERICAN AND BRITISH MARKETS

AUGUST LENNIGER

Literary Agent Places

Short Stories, Novelettes, Serials, Books and Articles by professional and new writers whose work shows promise
Circular on request.
155 EAST 42ND STREET, **NEW YORK**



Request free copy of *"The Way Past the Editor"* a book every writer should have who wants to sell stories or increase his income. Learn from this book what other writers are doing, how big incomes from writing are being made. Send for it now.

AUTHOR & JOURNALIST S. T. C. 1833 Champa, Denver, Colo.

Send for copy of THE AUTHOR & JOURNALIST, the writer's trade journal, founded 1916. Scintillating articles; quarterly market list; latest market tips. $2 a year sample copy 20c.

NO BETTER WAY to acquire skill than the newspaper way. Directly purposeful. Many authors had journalistic training. Information about our courses free. Address **"Effective Writing", THE HOME CORRESPONDENCE SCHOOL, Springfield, Mass.**

The Stratford Magazine, 289 Congress St., Boston, Mass., offers quarterly prizes of $100 each for the best poems published in the magazine during the year. The next prize will be given for the best poem published during April, May and June.

The Stratford Company and the Extension Magazine are offering a prize of $2000 for the best novel dealing with Catholic life. The contest is open to all American writers of fiction—Catholics and non-Catholics alike. The contest closes October 1, 1929. The $2000 prize is for the first serial and book rights. The author retains the dramatic and screen rights, and the second serial rights. The prize-winning novel will be published in book form by The Stratford Company, and serially in Extension Magazine. In addition to the $2000 prize, the author of the successful novel will be paid royalties on the book. Manuscripts submitted in this contest must be typewritten, and must contain from 75,000 to 110,000 words. In submitting manuscripts, authors may use either a pseudonym or their real name. The Editors of The Stratford Company, and of the Extension Magazine reserve the right to purchase any other stories of merit submitted in the contest that may meet the requirements of either or both. They also reserve the right to reject any or all manuscripts submitted in this contest. Manuscripts must be typed and submitted to The Catholic Novel Prize Contest, care of The Stratford Company, Publishers, 289 Congress St., Boston, Mass.

True Story Magazine, 1926 Broadway, New York, will award until further notice, a series of nine prizes each month for true stories—$1000, $600, $400, two prizes of $200 each, and four of $150 each. All stories must be written in the first person, based on facts that happened either in the lives of the writers, or to people of their acquaintance, proper evidence of truth to be furnished by writers on request. Manuscripts, to be considered for the contest must be addressed to True Story Manuscript Contest, Dept. C-98. A manual describing the technique of the true story will be furnished on request to anyone asking for it by name, "Facts You Should Know About True Story".

MISCELLANEOUS

Everybody's combined with Romance, 223 Spring St., New York. This new magazine is a merger of Everybody's with Romance. Henry LaCossitt, editor, reports: "Manuscripts written with the old Everybody's in mind and addressed to Everybody's are not being considered, as, obviously, none would be usable in the combined magazine. The new combination requires that a love story be dominant. Moreover, it is going further; under the new policy a vivid sex interest is necessary. Also, a woman should be the chief character and viewpoint, although this is not an absolute requirement. If not the chief character and viewpoint, however, a woman should be equal in importance to the man who is. Problematic and psychic suspense; emotional conflict; the eternal situation of a man and woman strongly attracted to each other: these should be the reason for the story—the rest should be background. Strong action in the usual sense is not necessary. We will not accept 'confession' stories. No locale or period is specified, although we would prefer stories of modern times. Our requirements, as to length, etc., and our prices and method of payment, remain the same. Surely there must be many stories with intense sex and love themes waiting to be written, and we want them."

Beautiful Florida, Winter Park, Fla. Monthly, 10c; $1.00. Editor, Edwin Osgood Grover. Official organ of Florida Arts, Garden and Poetry Societies, and the Beautification Committee of the State Chamber of Commerce. Articles on Florida; verse; news notices.

Heating, Piping and Air Conditions, 1900 Prairie Ave., Chicago, Ill. Monthly, 25c; $3.00. Editorial Director, R. V. Sawhill. A technical but at the same time highly practical journal studying

LOUISE E. DEW

Consulting Editor

New York City

manuscripts receive my personal attention with a
o constructive assistance, according to the indi-
need of each client.

ION CRITICISM PLACING

Circulars Upon Request

Wishing Tree Lodge, Clinton, Conn.

ok at This Special Offer

ou may know the quality of our service we will type
S. of not more than 8000 words for you at 25c per
nd. Free carbon. Send fee with manuscript.

HE OLIVER TYPING BUREAU

N. W. OLIVER, Secretary

Typist to Exacting Authors

FIELD, ... TENN.

Authors—Special

type your MSS. neatly, accurately and promptly
cents a thousand words. Poetry, 1 cent a line.
for special rates on various items of service. If
e me—retain me; if you don't like me—fire me.

JOS. F. ROBINSON

Holden Street Pittsburgh, Penna.

VELL KNOWN AUTHOR

collaboration; also criticism, sales service
(stories, photoplays, etc.)

LAURENCE D'ORSAY

Box B-2602, San Francisco, Calif.

Recommended by Editors

bsolutely Unsalable

I received them,—yet, after my editing, these
were sold to well-known publishers:

Deman Demonstrator .....Munsey's
ter Love" .....I Confess
Justice" .....Young's Magazine
itude" .....Breezy Stories
t's Wrong With Aviation?" .....Collier's
licts" (*Novel*) .....Dorrance & Co.
u" .....Ace-High
atter of Honor" .....National Sportsman
r of the Force" .....Danger Trail
kyll-Hyde Experience" .....True Story

ens of other stories, classed as "hopeless" by
and rejected repeatedly by magazines, were
fter revision to Blue Book, Argosy, Adventure,
Mask, Blade & Ledger, 10-Story Book, Wide
Western Story, Popular, Brain Power, Flap-
Experience, and others. If you are in need
rary assistance—criticism, revision, or sales—
rvice, backed up by ten years experience, will
our work the best possible chance. Write
ms, etc.

RANDAL JULIAN CARNES

Criticism — Revision — Sales

r Magazine Editor—Literary Agent Since 1918
306 Elton Building, Tallapoosa, Ga.

We'll Help You to Sell

ROBERT THOMAS HARDY

Play-Broker and Authors' Agent

55 West 42d St., New York City

Plays, Books, Magazine Fiction, Articles, Motion Pictures, etc. Send for circulars, and editorial recommendations.

Test Your Story Writing Ability FREE

Dr. Burton

Do you long to succeed as an author? Many potential writers don't know their own dormant ability. **Dr. Burton's Analysis Test** indicates your power to create plots, characters that live, to understand human motives, etc. Dr. Richard Burton, a nationally recognized short story authority, offers you a complete, practical, result-getting home-study training. It develops style ability, perfects technique, and teaches the methods of successful writers.

ANALYSIS TEST FREE. Send for it today, and receive expert critic's opinion of your story instinct,—also booklet "Short Story Writing," and evidence of the success of Dr. Burton's students.

Laird Extension Institute, 575 Laird Building, Minneapolis, Minn.

It's Easy to Learn Be An Ad Writer!

We train you quickly at home. No experience necessary. Spare time or full time. Bigger opportunities now in Advertising than ever before. Constant demand for men and women with ideas. Ad writers, space buyers, mail order experts, all make big money. New plan. Nothing else like it. Write today for details and new free booklet, *How to Win Success in Advertising.*

Page-Davis School of Advertising
Dept. 1245 3601 Michigan Avenue Chicago, Illinois

GROTTS

Literary Trio, Butler, Illinois

We teach story writing—
Manuscripts Criticised—
Reading rates reasonable—
Opinion candid.

STORIES — ESSAYS — SERMONS

Address—Grotts Literary Trio, Butler, Ill.

IT'S BEING PRACTICAL

to go at writing the newspaper way. Many authors learned so. Information gladly given about our journalistic courses. Ask today. Address **"Effective Writing," THE HOME CORRESPONDENCE SCHOOL, Springfield, Mass.**

and working out the unusual and difficult points and problems in the design, installation and maintenance of heating, piping and air conditioning systems and equipment. "All material is of a highly technical nature, prepared only by established engineers of known ability. Photographs are used only when directly applicable to technical articles. Material reported on immediately. Payment made on publication, at 1c a word."

Automobile Trade Journal and Motor Age, Chestnut and 56th Sts., Philadelphia, Penna. Monthly, 40c; $2.00. Editor, Don Blanchard. "Articles are desired which present information useful to retailers of automobiles and allied products and service. Naturally this information has to be presented in an interesting manner. It should be accompanied by such photographs, forms, samples of advertising, etc., as are necessary to illustrate the points developed in the article. Articles should not exceed 1500 words. Material is reported on promptly. Payment is made on publication; rate depending on the merits of the manuscript submitted."

Medical Economics, Rutherford, N. J. Monthly. Mng. Editor, Harold S. Stevens. "We are always in the market for descriptions and photographs of unusually attractive physicians' offices—reception rooms, consultation rooms and treatment rooms. Some physicians are very conservative and object to having their offices photographed or written about. When they feel that way we are always willing to omit personal reference. Authors who live in the country might look around and see if there aren't some small community hospitals near them—hospitals which are owned and managed by one or two physicians, and which serve a wide area. Human-interest stuff is usually good, but it must be done very carefully."

The Greenwich Village Quill, 19 Stuyvesant St., New York. Monthly, 25c; $3.00. Editor, Henry Harrison. "Use literary articles not longer than 2000 words; provocative articles of any nature not longer than 3000 words; short-stories not longer than 2000 words; poems. Material reported on within a week. No payment made for material."

The Beistle Company, Shippensburg, Penna. Manufacturers of tissue paper novelties. "We are in the market at the present time for good two and four line verses suitable for use with sketches on a line of comic Valentines."

The Willis N. Bugbee Co., Syracuse, N. Y. Publishers of amateur entertainments. "In the market for clever, original stunts and original games. Payment made upon acceptance."

Corporate Practice Review, 11 W. 42nd St., New York. Monthly, 50c; $5.00. Editor-in-Chief, William H. Crow; Mng. Editor, Traver Briscoe. "Articles of 2500 to 5000 words relating to practical phases of corporate procedure—may be illustrated with line cuts showing organization charts, corporate forms, etc. No general business or economic articles accepted. Articles should relate to some phase of corporate management. Articles dealing with specific cases of reorganization or changes in capital structure will be considered. Prospective contributors should confer with the editors as to subject. Payment runs from $25 to $100 per article. Only work of high merit, authenticity and responsibility accepted. No photographs used, only line cuts. Manuscripts reported on at once. Payment made on publication."

Airports, Flushing National Bank Bldg., Flushing, L. I., N. Y. Monthly, 50c; $5.00. Editor, Russell J. Brinkley. "Articles of 1000 words on financing, construction, operation and administration of airports. Photographs used. Material reported on at once. Payment on publication, at 1c a word."

Automobile Trade Journal and Motor Age, 56th and Chestnut Sts., Philadelphia, Penna. Monthly, 40c; $2.00. Editor, Don Blanchard. "We are interested in articles describing methods employed by automotive retailers of all kinds in

Editorial Criticism

Do you want to know what the editor of a big magazine would say about your story—if he had time to consider your manuscript separately and fully?

What would it be worth to you to know in advance whether your story was likely to meet editorial approval? And if not, wherein its essential failure lay?

As a writer, working alone, you necessarily experience difficulty in getting sufficiently outside your work to judge it editorially, nor have you the training to judge it as an editor would.

You want to know—

The major faults of the manuscript.

Whether the theme is an appealing one.

Whether the characters are real.

Whether the incidents are plausible.

How to get the most out of the plot.

About slips that would seriously mar the story.

Where to send the story.

These and many more questions it would profit you to have an answer to, given out of the sure knowledge and ripe experience of an editor.

We cannot undertake "to revise and make absolutely salable;" but we can tell you what revision is needed, and how to go about it. We will tell you what you ought to know for your own and for the manuscript's good.

Moreover, although we maintain no "placing" service, our thorough knowledge of editorial preferences, constantly augmented through sources of information not open to everybody, enables us to suggest a considerable variety of possible markets in most cases, and with such accurate prejudgment that criticised manuscripts are often sold.

Fees

For the criticism of each separate short-story, article, novelette or novel.

1000 words or less	$1.00
Between 1000 and 1500 words	1.50
" 1500 and 2000 "	2.00
" 2000 and 2500 "	2.50
" 2500 and 3000 "	3.00
" 3000 and 3500 "	3.25
" 3500 and 4000 "	3.50
" 4000 and 4500 "	3.75
" 4500 and 5000 "	4.00
" 5000 and 5500 "	4.40
" 5500 and 6000 "	4.80
" 6000 and 6500 "	5.20
" 6500 and 7000 "	5.60
" 7000 and 7500 "	6.00
" 7500 and 8000 "	6.40
" 8000 and 8500 "	6.80
" 8500 and 9000 "	7.20
" 9000 and 9500 "	7.60
" 9500 and 10000 "	8.00

Over 20,000 words, 35c for each 500 words or fraction thereof up to 40,000 words. Over 40,000 words, 30c for each 500 words or fraction thereof.

The minimum fee is $1.00. Each manuscript is charged for separately and not in groups.

Photoplay Criticism, $2.00 for a synopsis or scenario of not more than 1000 words; 75c for each additional 500 words.

Verse Criticism, $1.00 for each poem of twenty lines or less—the minimum price.

Song Criticism, $1.50 for each song-poem. Music is not criticised.

Play Criticism, $10.00 for a one-act drama, or for the first act of a longer play; $5.00 for each additional act.

These fees do not include postage for return, which should always be enclosed.

Manuscript Service Department

The Home Correspondence School

Springfield, Mass.

promotion of sales and management of their business. We are not interested in write-ups. We prefer to have articles that deal with one or two phases of a retailer's business in detail, giving all the information that any of our retailers may need to apply the method described to their business. 1500 words is about the limit. Manuscript should be accompanied by samples of forms, advertisements, photographs and such. Every effort is made here to acknowledge manuscripts promptly. Payment is made on publication, rate depending on the manuscript.

Blues, A Magazine of New Rhythms, 227 Gilmer Bldg., Columbus, Miss. Monthly, 35c; $3.00. Editor, Charles Henri Ford. "We want poetry and prose radical in treatment or theme or both; contributions must be definitely experimental. No conventional poetry or short-stories will be considered. The magazine will not be able to pay for work to begin with, but will be given wide circulation in this country and abroad among critics, writers and those interested in modern literature."

Boys' Flying Adventure, 1926 Broadway, New York City. Monthly, 15c. Editor, Capt. Edwin T. Hamilton. Has not as yet appeared, and date of first publication not set. Short-stories from 2500 to 7000 words, with an aviation background. No romance. Thrilling, hair-raising stories, where the villain and the hero use planes instead of horses. "Diamond Dick" type. 20,000 word serials in four parts can be used. Prefer stories with young heroes. Can use short fact fillers of unusual accomplishments of young flyers. Can use good photographs of unusual events in flying, action pictures, etc. Material is reported on in thirty days, and payment made on acceptance, at 1c a word limit.

The Business School Journal, 1170 Broadway, N. Y. Monthly, 25c; $2.00. Editor, J. J. Robinson. "We are glad to get news or feature stories in any length up to 500 words, about well-known figures or new ideas in the field of commercial education—stories of exceptional schools, experiments in teaching, interviews (if the person is really worth-while or has anything to say). We cover both public and private commercial courses. No inspirational articles or anything without real value to our audience of teachers. Use photographs of people and of interesting schools, paying $1.00 apiece for them. Payment made on publication, at the rate of 1c. a word, based on the actual number of words printed.

The Bus Journal, Kenfield-Davis Pub. Co., Chicago, Ill. Monthly, 15c; 50c. Editor, Fred E. Owens. "Articles from 2000 to 3000 words, of a practical nature written about companies operating common carrier buses and around bus operators are desired. These should be written to the man who knows something about buses and not be the general run of newspaper bunk. Ambiguous generalities and articles written to the man on the street are not acceptable unless they are unusually interesting. Articles on bus maintenance, inspection and shop and garage kinks are desired. Photographs are used. Material is reported on in a week, and payment made on publication, at 1c a word."

Chain Store Magazine, Hayes Publishing Co., Detroit, Mich. Monthly, 20c; $1.50. "Can use any article on merchandising, display or the selling of goods by chain stores in the general merchandise field. Photographs used. Material reported on at once, and payment made on publication, at ½ to 2c a word."

The Glass Container, 19 West 44th St., New York. Monthly, 15c; $1.50. Editor, Norman E. White. "This magazine is the official publication of the Glass Container Association of America. We are not in the market for manuscripts on general subjects, such as business, but we are interested in and purchase a limited number of articles on matters pertinent to our field. While we carry no stories about the manufacture of glass containers, we do specialize on material telling about the production and distribution of the products which are placed

An Exceptional Offer

We have on hand a limited number of bound volumes of THE ITER'S MONTHLY that it is our great privilege to offer to readers o may want them as a library of technical authorship.

These bound volumes are for 1916, 1917, 1918, 1919, and 1920— volume covering a year; 1921, 1922, 1923, 1924, 1925, 1926—two mes to a year. Thus there are in all seventeen large volumes in the strongly bound in red cloth, offered individually at $2 per volume, tpaid.

But we would much prefer to sell sets complete, and for this reason make the exceptional offer of the entire set, seventeen $2 volumes $25, complete, in one payment; or $30 in installments, payable $10 h the order and the balance at $5 a month.

This set is a veritable encyclopedia of practical literary information. icles by writers of experience and ability deal with every con- rable phase of authorship. Complete books are printed serially, viz; Kind of Photoplay, by A. Van Buren Powell; Writing with Ap- d Purpose, by Robert W. Neal; A Commonsense Method of Writ- English (Writing Good English), by J. Berg Esenwein; Plotting Short-Story, by Culpepper Chunn; Editorials and Editorial Writ- , by Robert W. Neal; Writing Popular Songs, by E. M. Wickes; dicating Newspaper Features, by R. F. Carter; News and News iting, by Robert W. Neal; Hints on Story Writing, by J. Berg Esen- n; Authors, Publishers and Producers, by Willis B. Rice; Literary esmanship, by John Hammond Churchill, and many others.

THE WRITER'S MONTHLY

Springfield, Massachusetts

WRITER'S MONTHLY,
Springfield, Mass.

nclose $25 in full payment for seventeen bound volumes of The Writer's Monthly, years 1926 inclusive.

nclose $10, first payment on the above set; the balance of $20 I will pay in regular month- yments of $5 each.

nclose $..... at rate of $2 a volume for years as follows: .....

.....

nd books at once to: *(Cross out form not used)*

.....

.....

in such containers. Biographical articles telling how packers of fruits, vegetables and various other products, achieved success in packing and distributing their wares, are acceptable. Articles of this type should be accompanied by excellent photographs of officers of the company as well as interior and exterior views of the plant showing operatives at work. We shall also be glad to read and make a prompt decision on articles dealing with the experiences of packers or bottlers who have recently placed on the market some new product which has never before been packed in glass. Photographs of outstanding window displays showing interesting arrangements of glass packed products, together with a brief description of the display, are likewise acceptable. Manuscripts are paid for on acceptance, at the rate of 1c a word."

Commercial Car Journal and Operation and Maintenance, 56th and Chestnut Sts., Philadelphia, Penna. Monthly, 40c; $2.00. Editor, George T. Hook. "We need articles detailing the methods of truck salesmen succeeding in vocational specialization; on new uses for motor trucks; on truck fleet operation, the value of which will be greatly enhanced by the inclusion of operation cost figures. Articles should be about 2500 words. Prefer to make arrangements for photographs after seeing manuscript. Material reported on within a week, and payment made on publication, at a minimum of 1c a word."

Hardware Dealer's Magazine, 370 Seventh Ave., New York. Monthly; controlled circulation. "Buy only merchandising stories and articles on fundamental trade practices, from 800 to 1200 words. Stories must be specific and based on facts. Ideas that mean dollars to the retail hardware dealer are given preference. Photographs showing methods of displaying hardware in retail hardware stores are desired. Material is paid for on publication, at the rate of 1c a word for text; and $3.00 for photographs. Return postage must accompany unsolicited manuscripts."

Live and Learn, 488 Main St., Hartford, Conn. Monthly, 25c; $2.50. Editor, Louis Blumer. "Uses articles of present day interest in varied lines: scientific, philosophical, political and social. It is the aim of the editors to present material which will interest all members of the family and people in all walks of life. The more serious articles are interspersed with stories in which there is action and human interest. Photographs of general interest used. Present need is for a good short detective story of absorbing interest in two or three installments. Payment made on publication, at the rate of ¼c to 1c a word."

The Melliand, 1650 Woolworth Bldg., New York. Monthly, $2.50; $30.00. Editor, Dr. Eugene Schwartz. "Use articles on new findings or interesting new developments in the Textile Industry, as well as in the Chemical and Machinery Industries, as far as the latter are related to textiles. Illustrations, samples, etc., are welcome. Material reported on in one week; and payment made on publication."

Musical America, 235 East 45th St., New York. Twice a month, 15c; $2.00. Editor, Deems Taylor. "In general, short articles dealing in entertaining and not too technical fashion with any branch of musical activities, including radio and phonographs, musical celebrities, etc., are acceptable. Also short lyrical poems, particularly such as might lend themselves to musical setting. No fiction, and no interviews used. Articles should be from 800 to 2000 words in length, 1600 words being preferable. Photographs used to illustrate articles. Portraits suitable for full page reproduction; also drawings and caricatures considered. Material reported on within two weeks; and payment made within two weeks of acceptance, at 1c a word and up. Poetry, 50c a line."

Music Trades, 235 East 45th St., New York. Monthly, 20c; $2.00. Mng. Editor, Arthur Kaye. "Use articles of 1000 words based on personal experiences of successful music merchants, showing

The Art of ublic Speaking

. Berg Esenwein and Dale Carnagey

n inspirational working handbook istruction for all who would become ent public speakers. The only book laughs at rules and puts the speak- ompletely in possession of his own ers.

he most comprehensive treatise public speaking with which we e acquainted."

—Boston Transcript.

he mystery of the technique of e finished orator is analyzed in ch a way as to give hope to even e most blundering beginner."

—Review of Reviews.

th, 12 mo, uniform with THE WRITER'S RY. *512 pp. Postpaid $2.15. d for complete book catalogue.*

The Writer's Monthly
Springfield, Mass.

The Art f Versification

By J. Berg Esenwein and Mary Eleanor Roberts

ractical handbook of the structure of together with chapters on the origin, e and forms of poetry.

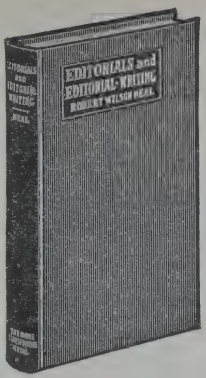
CHAPTER HEADS

Nature of Poetry. II. The Origin rogress of Poetry. III. The Language etry. IV. The Analysis of Verse. V. oot. VI. Rhythm. VII. Rhyme. VIII. ance and Alliteration. IX. Onomato- Sound and Movement. X. Tone- XI. Meters and the Stanza. XII. Ir- rities. XIII. Epic Poetry. XIV. Blank XV. Dramatic Poetry. XVI. The Ode. The Ballad. XVIII. The Lyric. XIX. Sonnet. XX. Imitations of Classical s. XXI. French Forms. XXII. Song g. XXIII. Light Verse. XXIV. Vers

h, 12 mo, uniform with THE WRITER'S ARY. 319 pages. Postpaid, $1.75.

The Writer's Monthly
Springfield, Mass.

The why, what, and how of the editorial



Editorials and Editorial Writing

By Robert Wilson Neal, A.M.

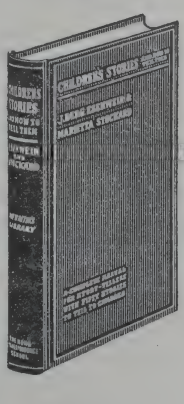
Foreword by Henry J. Haskell, The Kansas City Star

Twelve chapters on the purpose, structure and management of the types of editorial; many analyzed examples; a large supplementary collection of representative articles from varied sources, including British. Assignments for students, including study of contents, typography, and make-up. Reproductions of editorial pages. A chapter on qualification and preparation for the profession. A division quoting ideals, opinions and practical suggestions from editors and publishers.

Cloth, large 8vo., gold lettering, 400 pp., $3 postpaid

The Writer's Monthly
Springfield, Mass.

Children's Stories and How to Tell Them



J. Berg Esenwein and Marietta Stockard

A guide to writers of stories to be told or read to young children.

A manual for mothers and teachers.

$1.75

The fifty best oral classics arranged for age.

All in one book!

I enclose $1.75 for which send postpaid CHILDREN'S STORIES and HOW TO TELL THEM to

(Name)

(Address)

To The Home Correspondence School Springfield, Mass.

how they became so; on selling, advertising, canvassing, accounting and collections; sales hints, etc. Photographs used. Material reported on at once. Payment made on acceptance, at 1c a word."

Industrial Distributor and Salesman, 53 W. Jackson Blvd., Chicago. Monthly, 10c; $1.00. Editor, A. E. Paxton. "We would be interested in articles ranging from 1000 to 1500 words in length. These should be human-interest stories about the experiences of executives or salesmen or industrial distributors or mill supply jobbers, as they are called, and should bear the name of the man responsible for the idea. Payment made on publication."

The Monist, 339 E. Chicago Ave., Chicago, Ill. Quarterly, 85c; $3.00. Editor, Dr. E. L. Schaub. "Articles of two or three thousand words on the philosophy of science. No photographs used. Manuscripts reported on within three weeks or a month. Payment on publication, according to the value of the material."

Oil Heat, 167 Madison Ave., New York. Monthly, 20c; $2.00. Editor, P. E. Fansler. "Uses articles up to 2500 words dealing with engineering and merchandising problems confronting manufacturers and dealers in oil-heating equipment and accessories. Most of the material is written by specialists in the field, who are meeting and solving the industry's problems. Photographs used. Material reported on within two weeks. Payment on publication at 1c a word."

Public Utility Purchasing, 53 Park Place, New York. Monthly, 15c; $1.00. Editors, L. F. Boffey, S. F. Heinritz. "Articles of 1000 to 2500 words, dealing with methods and policies of purchasing materials and supplies for public utility companies; also informative (but not encyclopedic) articles on materials used by public utilities. All articles must be written from a practical viewpoint and definitely related to the field. Preferably, they should be signed by a purchasing official. No syndicated articles used. Photographs used to illustrate articles. Material reported on in two weeks. Payment made on acceptance, at 1c per word."

The Post, Postum Bldg., 250 Park Ave., New York. Editor, H. Carey. "The house organ of the Postum Company, Inc., and is open for material relating to the grocery field. This is in the form of articles or stories about successful grocers and their methods of doing business. We are particularly anxious that every story should contain facts about how grocers build their business. Pictures of the grocer and his store, with any special feature of his store should accompany these articles. Inquiries or requests should be sent to the editor."

Puzzler Magazine, 454 Fourth Ave., New York. Monthly. Editor, Edna Mayo. A syndicated drug store magazine, published by M. P. Gould Company, Inc. "Will pay on acceptance at 2c a word for short-stories around 1000 words—mystery, clean love stories, inspirational, etc."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. OF THE WRITER'S MONTHLY

Published monthly at Springfield, Mass., required by the Act of August 24, 1912

Name and Postoffice Address

Editor, J. Berg Esenwein, Myrick Bldg., Springfield, Mass.; Managing Editor J. Berg Esenwein, Myrick Bldg., Springfield, Mass.; Business Manager, F. Arthur Metcalf, Myrick Bldg., Springfield, Mass.; Publishers, The Home Correspondence School, Springfield, Mass. Owners: (If a corporation give names and addresses of stockholders holding 1 per cent or more of total amount of stock.) J. Frank Drake, Pittsburgh, Pa.; Alice L. Eaton, San Gabriel, Calif.; F. Arthur Metcalf, Springfield, Mass.

Known bondholders (mortgagees, and other security holders) holding 1 per cent or more of total amount of bonds, mortgages, or other securities: None.

(Signed) F. ARTHUR METCALF, Bus. Mgr.

April 2, 1929

The above form agrees with Massachusetts practice. See General Laws, Section 1, Chapter 268.

25c *the copy*

A JOURNAL FOR ALL WHO WRITE

$3.00 *the year*

The Writer's Monthly

JUNE, 1929

Writing Feature Articles

Tailor-Made Writing

Interviewing Editors

A Chapter at a Time

Publishing Children's Stories

The Language of the North

Departments *Markets* *Contests*

The Home Correspondence School
Springfield, Mass.

The Writer's Monthly

A Journal for All Who Write

Vol. XXXIII June, 1929 No. 6

Writing Feature Articles—Harvey L. Gray 483
Tailor-Made Writing—Epes W. Sargent 487
A Thought on Plot—Marian J. Laird 490
Interviewing Editors—O. H. Barnhill 492
A Chapter at a Time—Nan P. Worthington 497
The Great Originals—Laurence D'Orsay 500
Working Up—J. E. Bullard 507
Publishing Children's Stories—Susie W. McGowan 510
Fact and Fallacy in Northern Stories—Hubert Lascelles 512
From the Brown Owl's Oak 515
The Best Things from Printland 522
The Editor Has a Notion 532
Experience Meeting 535
Word Page 542
When the Writer Reads 544
Editorial 546
H. C. S. Folks 548
Smile Corner 550
Where to Sell 552
Answer to Inquiries 574

Published monthly by THE HOME CORRESPONDENCE SCHOOL, Myrick Building, Springfield, Mass.

Edited by J. BERG ESENWEIN

Copyright, 1929, by The Home Correspondence School. ALL RIGHTS RESERVED.

Entered at Springfield, Massachusetts, Post Office as Second Class Mail Matter

Price 25 Cents a Copy : : : : : : : : $3.00 a Year

Canada, $3.25; Foreign, $3.50

June, 1929 Volume XXXIII, No. 6

The Writer's Monthly

Writing Feature Articles

Harvey L. Gray

An Experienced Newspaperman Gives Us—in Two Papers—a Practical Discussion of a Field that is Constantly Expanding

I

WHENEVER a writer in embryo reaches the point where he gets an inkling of what it is all about he usually aspires to one of two things. Either he has an irresistible urge to write fiction, or else he yearns to try his hand at writing special or feature articles. Some, of course, aim to do both; figuring that a fairly stiff course in feature writing should be ideal preparation for an ultimate career as a writer of fiction.

Occasionally it works out that way, but in a majority of cases a writer turns out to be either one or the other. It is seldom that one appears who can do both of these things in a thoroughly acceptable manner. In fact, many of our most talented feature writers first had to convince themselves that they were utter failures in the field of fiction, while numerous men and women with nation-wide reputations as writers of fiction have failed miserably as feature writers.

The fictionist must possess the romantic urge, while the other type of writer must be able to weigh values, analyze situations, and then work them up into something the public wants to read. It is no disgrace to fail as a romantic writer, so long as one possesses an ability to write. The feature field offers something fully as alluring and in some ways of even greater value to mankind. The world needs writers capable of keeping it informed, just as it needs another and separate group of writers to keep it amused. What the young writer has to decide is what he is best fitted to do; and the only way he can find out is to try his hand at one or the other, or both.

It looks extremely simple, this business of writing features. Inexperienced writers frequently

study the effort of a veteran and forthwith make up their minds that the thing is quite simple.

"What's difficult about that?" they demand as they read a feature. "Anybody with ordinary ability as a writer should be able to do it. Give me facts as interesting as these and I'll turn out stories which will be fully as readable and well written."

All right, go ahead! The whole wide world is before you, full of interesting facts, objects and people. You have the enthusiasm, you lay claim to a certain ability to write, and you admit that the process should offer no obstacles which cannot be overcome by a person of average intelligence. It is rather significant, however, that the amateur feature writer seldom gets anything but a formal rejection slip for his pains. Somehow the hard-boiled editor at the other end cannot seem to share his enthusiasm, and back the manuscript comes.

Edward Mott Woolley, in his interesting book on free-lance writing, explains all this. Although he is one of the best known and most successful feature writers we have he was compelled to accept more than an ordinary share of gall and wormwood before he sensed his trouble and corrected it. He eventually learned, as everyone must, that before he could achieve anything even bordering on success he first would have to be able to write intelligently and well. This is not so much a gift as an accomplishment. In fact, it is safe to say that it never is a gift.

Behind the writing of these smooth-flowing, "folksy" feature articles lies the accumulations of an infinite amount of hard and intelligent labor, in which a number of subtle factors are involved. In this formative process the writer must learn to exercise good judgment, weigh relative values, develop a sense of the dramatic, and "see" his story long before he puts it down on paper. These elements do not come ready-made. They must be acquired, just as the skilled magician must learn all the tricks of his trade, one by one, before he can mount the stage to entertain an audience. The "born writer" does not have them at his finger tips. In fact, there is no such thing as a born writer of feature articles, regardless of what some people may tell you.

Nevertheless, one should not be dismayed by all this. Feature-article writing is not at all involved, yet it is by no means easy to acquire. It can be done, and it has been done, time and again. Frequently, as previously stated, writers who found it an utter impossibility to write fiction have turned to this less romantic type of writing, and have found it productive and profitable. The public must have its "human interest" stories, its informative and descriptive features. It loves to read about interesting people, quaint, out-of-the-way places, all the human affairs which contribute to the life of a people. The field of effort is extensive, and the possibilities are limitless.

Some, of course, take rather doubtful advantage of the situa-

tion. One type of writer has reduced it to a smug little system, as a result of which certain types of articles appear as regularly as the seasons. The same old facts are trotted out, once in so often, dressed up in slightly altered vestments, and sent the rounds again, at the customary rate per word or agate line.

This is a familiar labor-saving device, and one which is questionable at best. It is a scheme which should be shunned as cheap and unworthy. Those who adopt such methods are leisure-loving folks, interested only in making a living with the least possible effort and mental fatigue. Moreover, the longer one follows this practice the narrower one's field of effort becomes. Gradually the sense of inventiveness is blunted, and in the end it leads to what is called literary stagnation.

Such practices are not at all necessary (and it is significant that leading feature writers never are obliged to resort to such tactics. Usually their notebooks contain enough lively suggestions and feature possibilities to keep them usefully employed for a lifetime and more. The world about them is an unfailing reservoir of new and interesting subjects, concerning events, people and places. It always will be so. There is no danger whatever of a famine, so long as human beings inhabit the earth and carry on the business of living in a perfectly normal manner.

One must possess an eye for possibilities, a certain capacity for character analysis, and the ability to write interestingly, understandingly and accurately, with emphasis on the latter-named quality.

When something interesting comes to light several things should be determined. Is it really interesting? Will it adapt itself readily and naturally to treatment as a feature article? Is the writer capable of doing it full justice? Will the public be interested? And, if so, why? Finally, is it marketable, and where should it be marketed?

These are all vital points—more so, perhaps, than the average individual realizes. And they must be answered satisfactorily before the writer should attempt to put his idea into words. A fact may appear interesting to one person which would not rouse a flicker of interest in another, or among the public in general. It may not be adaptable to treatment as a feature article. It may not be altogether timely. It may involve factors which are "over the heads" of the public, or even beyond the power of the would-be writer to give it adequate treatment.

It is by no means shameful to admit that a certain subject is too much for a writer to attempt. In fact, many a successful feature writer takes extreme care to steer clear of certain subjects, leaving them to others who are better fitted to deal with them. This means that they do not come within his sphere of action, that is all, while on the other hand there are plenty of subjects with which he is easily familiar.

The element of timeliness is quite

important, for the public reacts instinctively where its reading matter is concerned. If the public is interested at the moment in some outstanding sporting event, a special story having a direct bearing on that event, or others of similar nature, may be considered timely. If an aged monarch dies and the heir apparent is elevated to the throne the public immediately is interested in the history of that particular royal line. Or if some forgotten mystery is brought to public notice through the discovery of a new clue, the door is open to the feature writer to work his nimble art for the benefit of an eager public.

Such factors as these determine the extent of public interest. It remains for the writer to produce something which shall satisfy some editor and convince him that his readers will "eat it up." To do this he must prove himself adaptable to any number of conditions. One situation requires descriptive powers, another the capacity for injecting the so-called human interest, and still another may require a discreetly blended sense of humor. No two situations are alike. They all differ in some essential. Accordingly, like the veteran "stock" player, the writer must adapt himself to his role, his material, and his audience.

Nor does the task end with the completion of a feature article, its sale and publication. It is yet to be determined whether the reading public has found it good. For a writer, like a salesman, must depend upon re-sales for success. He must create a steady demand for his wares. That demand will depend largely upon the quality of the product. If it is meaty, properly prepared, satisfactorily served, and sufficiently digestible to be taken without ill effects, then a demand for more will follow. Rest assured, however, that one success does not make a writer's future secure. Far from it!

This brings us to a consideration of the hard-boiled editor again. He is looking ahead at all times, never backward. What one may have done a year, a month, or even a week ago, is of no particular interest to him. He is no hero worshiper. He regards your every offering as critically as he did your first, and always he looks ahead to the moment when this particular offering will reach the eye of the reader. If it holds promise of interesting the public, well and good; if not, it is tossed aside with no right of appeal.

Moreover, while the editor defers in a measure to writers of high repute, he does so for business reasons only. He is the first to notice a backward tendency in the quality of a writer's work, and he is not slow to make caustic comment. The mark of quality always must be in evidence, whether a writer be famous or hitherto unknown. The way to achieve quality is to work hard, intelligently, and with unfailing accuracy. Once more accuracy is stressed. It is of vital importance —of such importance, indeed, that a rather full illustrative treatment of it must be reserved for the second and concluding paper, which is to appear next month.

Tailor-Made Writing

Epes W. Sargent

The Striking Metaphor of this Title Carries a Lesson that is Well Worth Learning—and Remembering

PROBABLY you have read, dozens of times, the advice to study the publication to which you intend sending material, to the end that your offerings may be suitable. This is very good advice, but be sure you study the periodical closely enough to get its real angle. It is easy to get off on the wrong track. I had an experience about a year ago that leads to this suggestion. I was told of an editor who wanted stuff in line with one of my specialties, and a half hour chat, plus a study of his magazine, gave me an idea of what seemed to be wanted. The first three stories stuck, but number four came back —as did the fifth. A sixth effort came home with a note from the editor suggesting that I drop in and have another chat.

It took him about ten minutes to show me where the last three stories differed from his policy, whereas the first three had not only suited his policies but also what I thought were his policies; which was "something else again."

I had it figured that he was working along certain lines, but I did not quite get his idea. Had I been working from the outside I probably should have dropped the lead, and would have lost what has proven to be not only a very profitable market but a delightful contact.

Here is the moral of this story: Be sure you are right before you go ahead, and if you don't seem to have it accurately figured, ask.

It is getting more and more important all the time that you should fit the editorial plans and specifications precisely, and the higher up the scale you go, the more important this becomes. The big magazines are looming for new writers, but they want people who can write precisely their style of stuff. They make a fetish of "our style", and feel that only material in that style will appeal to their readers.

The assistant on one of the largest-circulation magazines in the field said not long ago that the editors felt that their growing circulation was due entirely to the fact that every story was written precisely as their readers wanted it. "We have had a lot of big names in the magazine the past year," she added, "but just two of the articles written by really famous writers were used as they sent them in."

I had a taste of this idea myself when a mere paragraph of less

than three hundred words was returned to me with the request that I write it "more along the lines indicated." This referred to a rewrite of the paragraph as the editors thought it should be written. I took the hint, did the best I could with a second effort, and sent it back with, 'If this doesn't suit, why not use the paragraph you sent?" which was precisely what they wanted. They used their own paragraph and my name.

This even applies to fiction, to a large extent. Take the Saturday Evening Post and see how many names repeat. These writers can turn out just the sort of stuff the Post feels that its readers like. They find a ready market. The Post is looking out for other stories, but they are mighty hard to suit. In their articles you will note how often Wesley Stout or someone is linked to an important name or the story is "as told to" some ghost writer.

Your only chance to make the top layer is to study the style so closely that you get the idea back of the style. Unless you can catch this intangible something, you stand small chance of selling to any one of fifty of the top notchers. There must be something to it, for they have enormous circulations, and they all seem to feel that this is built on adherence to a particular style that the readers like.

And this does not mean a cut-and-dried style. It means that the pet writers have caught the idea of presentation. If it is a woman's magazine, the facts must be presented in a fashion that their women readers can grasp. Technical terms must be avoided, or clearly explained where they cannot be omitted, the statements must be clear to the point of what the writer, thoroughly familiar with his subject, may feel to be childish. One brilliant writer refused to permit an article to be revamped into what he termed "literary pap," but the editors were adamant. They knew that to use the story as he wrote it would bring hundreds of complaints from their readers, because similar stories always had done so in the past. That's what had formed the policies.

If you want to make real advancement, you must go beyond a cursory study of the magazine you want to sell. You must study it until you feel that you have grasped the style. This may be simple, knowing, satiric, or whatever the editor wants, but there is something definite and inflexible that you must master.

If you give promise of "delivering the goods," it is probable the editors will take some considerable pains with your education, for they are looking for new blood; but they want the sort of blood that will mix. They want people who can be taught to do things their way, who can be counted upon for repeats. They are not interested in the writer who has just one good story. They want people they can count on.

If you really can write, and think you can write to suit a big magazine's style, it probably will pay you to work hard to land. It will pay you to keep after the goal, to

resist the temptation to get back at the editor with a "wise crack." Take the hints and say thanks. When you are in the inner circle, you'll be glad you took advice, for then you can write your head off and sell most of the stuff to the one buyer. If you don't make the grade, you can sell to someone who is trying to be as much like the leader as possible. The imitator will recognize the style and gobble it up.

Second-line magazines are not quite as particular, but they have their literary mannerisms, too, and it is not sufficient to note that this magazine seems to prefer "certain types" of story. They may run a golf story every few issues and turn down your own clever golf yarn simply because it is not told in a style that matches up with the editorial kinks. So go further than noting that they want golf. Find out just *what it is* that makes the golf stories appeal.

A writer saw a story on how to to make money with amateur theatricals. He sat down and wrote an account of how he had staged a show for the Organ Fund of his church. When the story came back, it carried a slip of paper on which the editor had written, "Not a bad idea, but we do not cater to Church people. Make it the Junior League and I'll be glad to read it again." The original story had told of how they raised funds for a country club. The writer saw the point and drew down a sizable check. He got the wrong idea from his first survey. He did not read enough to see the exact angle.

Even in the third and fourth class magazines the editors are apt to be "choicy," so when you write a story, write to suit, and don't be in too much of a hurry deciding just what suits. Even down the line there are tricks. You may think that a confession story will suit any confession magazine. But later you may note that one editor likes a trick ending—some unexpected quirk—whereas another prefers the more commonplace and a third demands something else.

The days when a good story was a good story are passing. This is the day of tailor-made fiction and articles. The hand-me-down market is shrinking.

Sir Arthur on the Author's Obligation

The business of writing demands two—the author and the reader. Add to this what is equally obvious, that the obligation of courtesy rests first with the author, who invites the seance.

What follows but that in writing we have an obligation to put ourselves in the reader's place? It is his comfort, his convenience we have to consult. To *express* ourselves is a very small part of the business: very small and almost unimportant as compared with *impressing* ourselves: the aim of the whole process being to persuade. — ARTHUR QUILLER-COUCH.

A Thought on Plot

Marian J. Laird

An Analysis of Current Stories Which Should Prove Suggestive to Fictionists

THE DIVISION of short-story plots into surprise, problem, mystery, mood, emotion or sentiment, symbolism, and contrast is a very suggestive one, and would seem to be based on the appeal of the plot to reader-interest—that is, the outstanding element in the plot that intrigues our attention. It is, of course, not a hard-and-fast classification and better for just this reason, for plots are like plants, each one an individual with its own ways of conforming to general laws; the more individual the better.

It seems almost impossible to find pure specimens of any one type. While surprise stories greatly predominate in the magazines, fiction nearly always has at least a mild problem or mystery. Some stories reek with sentiment, and in a few a mood is artistically developed; but the surprise is the main element of interest in most. Perhaps this logically follows from our philosophy of the plot that is essential to the true short-story—that it must be a climactic sequence of events; and naturally the surprise plot is the easiest way to accomplish this. Our interest is not likely to be caught by the same old thing in the same old way.

The stories of mild surprise are legion. The reader is held by wanting to know what happens next, his attitude being not unlike that of the small boy who eats through a dinner, enjoying it, but with his mind's eye steadily fixed on the dessert; and woe to the writer who sets forth for our delectation a fine soup, fried chicken and the trimmings and, having convinced us by the excellence of the menu that nothing less than lemon-pie is coming, hands us an after-dinner mint! The after-dinner mint stories we have always with us. Surprises in these sophisticated days are indeed likely to be mild, but they need not be inane.

Then there is a type of story which is the exact opposite of the surprise—the inevitable. But even the writer—and how great is his courage—who tackles this type, leads us gently by the hand, and is careful to let us think as we go that there may be other probabilities. It is only as we look back over the story that we see that nothing else could have happened. This complete conviction is tremendously difficult to achieve; rare is the writer who can make his plot grow so naturally from his characters in their particular situation, and the

denouement be so clearly the result of natural law, that we see that nothing else could have resulted.

The short-story hardly gives scope for the richness of detail necessary for this type, so we find it oftenest in the novel. This "inevitable" effect is the essence of the great tragedies, but it is not peculiar to them alone—it is merely peculiar to genius.

Perhaps the most pitiful sight, and certainly one of the most common in the world of literature, is the writer who has achieved "real" characters in a "real" situation, and, lacking either the artistic sense or the relentlessness to depict the inevitable, falls back upon a cheap device to save his beloved characters. So Dickens rescues David Copperfield and his friends by shipping off their problems to Australia. So Mark Twain, after reaching a magnificent climax in Huck Finn in the scene where Huck dares Hell itself for Jim's sake, destroys his growing plot and spoils his admirable picture of the two outlaws in their struggle with the civilization of the time by calling in the aid of Tom Sawyer. Tom Sawyer could save the day if anyone could, and it is quite impossible to regret his delightful interventions, but even Tom Sawyer cannot defeat natural law, and so we are left at the end, weak with laughter, but not convinced in our hearts that Jim is really free or Huck about to become a conventional member of society. The story falls short of a magnificent tragedy. These stories are great in spite of this, but the fault is one of the most common, and is found just as often in short-stories as in novels.

To call a story a character story or a local color story is not so much classifying it, as it is measuring its excellence, though this is not a hard and fast rule. The good plot should develop naturally from the characters involved, and the more it does so the better it is likely to be. If not, our characters seem puppets and lifeless and not the growing, interacting entities that real characters are.

And what kind of character is it that has no background, no locality from which it has sprung? Perhaps the word "locality" confuses us—"environment" would be better. It is like imagining a plant that needs no particular type of soil, no definite amount of rainfall, but grows equally well, dry or moist, in sand or rock or forest loam. One concludes "there ain't no such plant." The good writer should be a good naturalist and refuse to conceive of the individual apart from its environment. And then put all that into a short-story? How tremendously difficult! Well, Art usually is.

Speaking of character stories, there seems to be a strong modern tendency to make a study of character, painstaking and excellent, often using fine talent in the work and yet making the whole effect of the story one of futility. This sort constitutes almost a plot type in itself—the plot of futility. We lay aside the story deeply impressed by the senselessness of existence, the lack of purpose of our own existence and that of everyone

else. It is a story of mood—a dominant emotion—and what a mood! "What's the use of going into all that?" asks the Black Crow. "Why'd yuh bring that up?" These stories breathe the spirit of the Black Crow philosophy.

A little of this kind of thing goes a long way, yet we have been treated to a flood of it. We should not have to struggle with confusion and futility in a story after struggling with them in life, for we come to stories for recreation, refreshment, even inspiration. If that is all the writer has to tell, let him keep it to himself—there are Black Crows enough on the Victrolas and the radio. If he has no vision at all, let him perish and be done with it.

Interviewing Editors

O. H. Barnhill

Both Sides of a Moot Question Discussed by a Contributor to Two Score Periodicals

BEFORE you try to sell a manuscript," sagely suggested the editor of the Seattle Journal of Commerce, "first sell yourself to the editor."

"Strange advice," I commented. "The 'story' is what a writer is selling, not himself. What difference does the personal touch make?"

"Try it and see," he smiled. "All personal transactions are based on confidence. The writer who has gained the good will of an editor by personal contact has a great advantage over competitors.

"Here in Seattle we have a club composed of a dozen successful writers," continued Mr. Bean, handing the office boy a sheaf of copy. "Even our fictionists realize the value of the personal touch. Some of them go clear to New York to interview editors of magazines to which they expect to contribute. It pays."

Miller Freeman, manager and part owner of one of the largest strings of business publications in the United States, was inclined to differ with Mr. Bean.

"Our editors don't care where copy comes from," he declared, "just so they get the material needed. Every contribution received is given careful and personal attention. Each story is judged by its individual merits, regardless of the author."

Nevertheless, Mr. Freeman suggested that it would be a good idea for me to call on his San Francisco editors. I had corresponded with some of them, but never seemed to make much headway, therefore I decided to follow the chief's advice. This I did the next time I visited the Bay City.

Magazines for canners and packers, plumbers, bakers, laundrymen and service-station operators are gotten out by these editors. All of

them received me cordially and willingly discussed their editorial needs.

Each of their periodicals was fully and capably represented in my territory, I was advised, yet there were several spots which a free-lance writer might touch with advantage.

Salesmanship methods and ideas are the principal needs of these publications.

"The average baker knows more about baking than we ever can hope to know," pointed out the editor of the Western Baker. "However, he may know nothing at all about selling; so we always are interested in stories of bakers who have built up a paying business by attention to selling and merchandising—cultivating the consumer. Study such methods and then write a 'story' about what is being done, and how."

"The service-station operator must improve his methods and sell auto accessories, as well as gas and oil if he is to remain in the game," declared R. H. Argubright, editor of the Service Station News. "Competition between the big oil companies is getting quite keen. Chain garages, backed by big capital, are entering the field. The independent station operator must employ the very best business methods, else he will be crowded off the field. We always are in the market for articles about such methods."

The editors of Pacific Laundryman and Western Plumber had similar tales to tell.

"We realize that such material is hard to get," admitted one of them. "It is difficult to extract excellent ideas from the men who have them. Asking leading questions is not always productive of results. Use a stomach pump, or something similar, to get the desired 'dope.' Talk to the office girl, shop boy or telephone girl. Often they are better sources of information than the business boss."

The Western Canner is devoted mainly to the manufacturing field, where it is of prime importance to keep in close touch with market conditions and supplies of food products and containers. I was advised to "lay off" a discussion of the relative merits of paper and wood containers, because there is keen competition between the makers of these two types of packages, with consequent danger of offending one of them and thereby endangering advertising contracts. A suggested article about the canned goods stocked by ocean liners, however, was welcomed.

C. A. Handschin, editor of Western Machinery World, told how he had distributed over a thousand blank forms to machinists and manufacturers of tools and implements, with a request for detailed information regarding processes and materials used. Several sheets were handed out personally.

"How many of those blanks do you suppose were filled out and returned?" asked Mr. Handschin. "Not one. Even the simplest kind of writing does not seem to appeal to the mechanical mind.

"If you are neither a mechanic nor a mechanical engineer, you will

find it difficult to supply us with acceptable contributions," explained Mr. Handschin, critically scrutinizing a line drawing. "Nevertheless, if you can get workmen to talk and tell you about their methods and machines, there is no reason why you cannot furnish us with some good material."

A "shop kink" and a write-up of the Santa Fé shops at San Bernardino have been sold to the World and a request for additional contributions received.

A. J. Dickie, editor of Pacific Marine Review, said he always was interested in information about vessels, machinery and supplies used in water transportation. His publication covers the entire Western coast, but many of his subscribers and most of the advertisers live on the Atlantic seaboard.

Mr. Dickie, in common with other editors interviewed, evinced a lively interest in contributors' activities. He related with great gusto how a local writer had fixed up many stories about a ship which had arrived from the Philippines with a cargo of cocoanut oil in barrels and copra piled around the containers. The dried nut meat had swelled, bursting the barrels, and the whole mess "smelled to Heaven" when the vessel reached port. A number of photographs were taken to illustrate the articles, which were sold to some three dozen periodicals, netting the enterprising trade journalist over $500.

An editorial on radio reports on the Columbia River was placed with the Review and the editor interested in articles on ship chandlering and wharf machinery.

Although a hard-headed business man, the romantic side of industry appeals strongly to Mr. Dickie.

"If I were a writer," he declared, "I should describe the work of such men as the head sawyer in a lumber mill, who receives the highest wages paid in such plants. Yet all he does is to watch the logs being converted into lumber, indicating by hand signals to the carriage riders into what sized pieces the timber shall be cut."

George P. Edwards, editor of Coast Banker and Coast Investor, was out of town when I called, but one of his assistants, Miss Jean F. Hobbs, was "very much on the job." Miss Hobbs does considerable outside writing and gets well paid for it. She recently returned from a trip to Hawaii, which she found a fertile field for her prolific pen. She was arranging for a second interview with the president of the Manchurian Railway Company, a Russian with whom she conversed through an interpreter.

"Our publications use virtually no material from outside contributors," explained Miss Hobbs. However, an article on how Los Angeles conducts a school bond campaign was placed with the Banker and an invitation to submit sketches of interesting figures in the financial world received.

Mrs. Lillian Ferguson, assistant editor of Sunset, said they were buying no material, being overstocked in all departments.

"We make up each issue so far in advance that we are compelled to keep on hand a large number of contributions," explained Mrs. Ferguson. "Many of these are side-tracked from time to time to make room for articles having news value, since our magazine deals largely with current conditions.

"This results in an accumulation of old manuscripts the profitable placement of which sometimes becomes a serious problem. The authors naturally are anxious for their brain children to see the light of print and we always are glad to clean up old material, but to do this sometimes is quite difficult."

Mrs. Ferguson reads about 1,000 contributions per month. A report is made on each one and filed away for future reference, which entails an immense amount of work. This indefatigable editor also takes care of an extensive correspondence, meets many people personally, and has charge of the fiction, homemaking and Interesting Westerners departments.

"The use of wire clips is absolutely necessary to keep contributions intact," declares Mrs. Ferguson, commenting upon a common authors' grievance. "To each manuscript we attach a piece of paper, on which the time received and other particulars are noted. When a contribution is returned, this sheet is removed and no marks left but the slight indentation of the wire clip."

Sunset's assistant editor welcomed suggestions regarding sketches of a prominent Los Angeles sportsman and musician, and another about an old Apache Indian agent who led the first successful expedition against Geronimo.

Paul Jensen, editor of Pacific Caterer, Seattle, had seen my restaurant write-ups in the Southwest Restaurateur and agreed to take a similar contribution each month. This contract has been carried out to date, most of my articles being prominently featured.

H. B. Rose, editor of the Restaurateur, Western Highway News and Western Motorcycle Journal, Los Angeles, is what writers call a "prince." He used to be in the free-lancing game himself and always is willing to go out of his busy way to help other writers. The thought that material he uses may appear in a competitive magazine, in different form, does not disturb him in the least. In fact, he sometimes lends favored contributors' photographs to be published in other periodicals.

In this respect Mr. Rose differs radically from some of the other editors interviewed, who have dropped contributors for "playing both ends against the middle."

"Yes, free-lancing is a hard game," admits Mr. Rose, "but so is magazine editing. Editors have to work against a date—'dead line,' reporters call it. This entails a lot of worry and high-pressure activity."

"It is difficult," declares Mr. Rose, "to secure sufficient good material from points outside Los Angeles. One correspondent in

a distant city is receiving a bonus for superior service, which he does not render. The extra money has to be paid, however, to obtain even mediocre contributions.

"Too often our contributors fail to play up the personal side of the people they write about," explains Mr. Rose. "The human element often is an important factor in business success and always should be taken into account. It is essential to know a worker's background and the conditions under which he has labored, in order to write a first-class story of his activities.

"What business magazine editors are looking for," continued Mr. Rose, OK'ing a corrected proof, "is ideas." They don't care where practical plans and methods come from, so long as they are good. If a writer can invent new and profitable business ideas, they will be acceptable to most editors, although some publishers print only plans which have been put into practice and proved successful."

H. R. Barnett, editor of the Chain Store Manager, Los Angeles, receives very few usable contributions. His excellent little magazine is gotten out for the benefit of chain grocery managers and clerks, who welcome new and improved sales methods, store management and seasonable information about groceries.

As a result of personal monthly conferences with Mr. Barnett, the writer has been able to supply the latter with several contributions. "Selling Green Goods" was written entirely "out of my head" in a half day and sold for $10.

"Do intelligent and tactful interviews with Editors pay?"

All great themes come from life; and we do not always enjoy life in its verity on the stage. We like it rearranged, colored a little, touched up here and there to look very bright in some spots and very black in others. And when some new phase of life, under domination of a new idea, is set upon the stage, it alarms us. It is liable to occasion thought, which to repeat, makes trouble. Our opinions being done up in compact little bundles and tied with neat bow-knots, we object to disturbing them.

The greatest thing a play can do is to draw from life a vital theme, to depend this theme upon the strong framework of a dramatic plot, and by superhuman effort of skill return the theme whence it came, to the people, to the public; give it back in a recognizable form to the audience, there to be accepted on its merits as a representation of life. And the profoundest feeling the spectator in the theater can know is the strange, the marvelous, the all too infrequent sensation of recognition—the recognition that before him on the stage is not the shadow of life, not an irradiated dream of life, but life in its verity in the difficult terms of the theater.—"The Play of Today," by ELIZABETH R. HUNT.

A Chapter at a Time

Nan P. Worthington

E. Pettit's Explanation of How She Wrote a "First Novel" That Was Successful

ALMOST no one expects a real success with his or her first novel. Or, to put it more accurately, almost no one achieves a real success with such a venture. But E. Pettit did achieve success with "Move Over", which was not only her first novel but also her first literary effort. The book, released late last summer, has gone into its sixth edition in the United States and is being brought out in England this summer. Besides, its author has dramatized it "by request" and the play possibly will be produced before the close of another season. E. Pettit has been kind enough to tell, for the information of the readers of THE WRITER'S MONTHLY, just how and why she wrote the book.

The why comes first, naturally. She wrote it because "Arthur was always dinging at me to write something." Arthur is Arthur Somers Roche, who is E. Pettit's husband. "I don't know why writers always think everyone else should write, but they seem to. And he wanted me to write a novel. Arthur says beginners should always write a novel, or novels. For lots of reasons. First, the novel is more easily written than is the short-story. Yes, he thinks so, regardless of its length. A short-story is a much more intricate, more polished, piece of work, he says. A plot—plot usually is the beginner's greatest difficulty—of sufficient strength for a good short-story is also strong enough for a novel; and when you have written a novel you 'have something.' After the novel itself has sold, you have opportunity for disposing of film rights upon it, of selling it to the publishing companies of other countries, and then a chance for syndicate sales. With a short-story, once it is sold, that's just about all you can do with it."

I nodded—in agreement with these practical observations.

"Also," the new novelist went on, "in the novel the writer is permitted more divergence or deviation from the main theme—more phrasing, more explanation, more description—all of which the young writer needs." Of course the word "young" was used with reference to the experience rather than the span of years of the individual writer.

"Then, too, Arthur says one doesn't build reputation with short-stories so much as with a novel. A really good short-story, which is a great piece of work, a

very real artistic effort, sometimes —oftentimes, indeed—is only here today and in the trash pile tomorrow. It, because of its length, must be brought out in a periodical. New periodicals quickly crowd the one containing your good story off the news dealer's racks, and even off your own reading table at home, before people have really had time to talk enough about it to increase its circulation.

"Those are the chief reasons why my husband insisted that, if I wrote at all, I must write a novel," declared his wife.

Just six months, in which E. Pettit wrote during the morning hours only, were required for the writing of "Move Over". And she wrote it, according to her description of her methods, much as a housewife plans a meal: a dish—or a chapter, rather—at a time. Strangely enough, she had no preconceived plan of the story as a whole, no synopsis written out, or even built up mentally.

This is what the author herself says of it: "For my opening situation—a story must be opened somewhere, you know," she smiled —"I chose as a topic of the most general appeal a boy and girl getting married; 'all the world loves a lover'. To make it doubly interesting I gave them two." She smiled once again, a charming crooked smile. Mrs. Roche, herself, is so vividly pretty, so alive and alert, that it is easy to think of a sweetheart in looking at her—although her two sons are twelve and nine years of age.

"And, since there are more people who are not wealthy than who are," she went on, "I chose a girl of wealth for my poor young man's bride. It is natural for one class to wonder how the other class lives, so I wrote of that class of which there's the smallest number. And, because the glamorous is always more appealing than the drab, I laid my scenes in exotic surroundings.

"Yes, that's it. If you are going to bother to write at all, it's just as well to write about those things concerning which people are most curious. Surely, everyone who isn't daft writes to sell!"

There you are! To continue the comparison of the meal, the setting was attractive, the first course tempting.

But, when the author had finished that first chapter, she was through. She tinkered with what she had written a bit, she explained, brightening it up a little here, smoothing it out a bit there—but when it was finished to her liking she left it. She never went back to hitch up loose threads anywhere in it afterward. "Arthur says one shouldn't tinker at all. If one hasn't told his story the first time, he should lay it aside and tell another, according to Arthur. But I think beginners have to re-vamp some. However, when I'd finished that chapter I was through. I just didn't have anything else to say at the time. But I did lay it aside, and as I laid it aside then, it appeared finally in the book."

Naturally, a good housewife could not leave a meal at the cocktail stage. (The "drys" will please

remember that there are various kinds of cocktails—not all of them liquid.) So, after a time she took her characters into another situation.

"Of course," in her words, "there was any one of a million things they might do next. But the obvious, the natural thing to have them do, was to take them on a honeymoon. So I did that. And because I was portraying, in my own way, a certain section of life as I saw it, I permitted certain complications to creep into that honeymoon. Some always do, you know."

And so it went, events and situations slipped in natural sequence chapter after chapter. When she had finished each chapter she was through, temporarily. She had brought her characters through a set of circumstances, a situation, if you will,—and that was all, right then. She tinkered some with her work, here and there, until it was what she intended it to be, in that one newly completed chapter; then she set it aside and never returned to it for another re-furbishing.

So the book progressed, from cocktails to *piece de resistance,* with salads, and relish, and finally a dessert—last of all, the demitasse. Knowing her characters, imaginary though they were, extremely well, E. Pettit kept them acting naturally through the entire story, and therein lies much of its appeal.

The most difficult task of all, she declares, was the choice of a proper title for the book after it had been written. She was "stumped" on that, she admits. She just didn't know what to call her "child". But, it was "mighty lak a hit" when her husband, Arthur Somers Roche, suggested "Move Over." Many have inferred that he wrote or helped to write the book, but actually the title is the only thing he wrote about it. However, it must be admitted that the title is as deliciously satirical as the book itself.

Another precaution she especially stressed in this interview was the keeping of plenty of typed copies of one's work. She had four copies made of each chapter, and kept a complete copy of the script in four separate places of safekeeping, to insure having one intact in case of some misfortune. More than one ambitious writer has had his enthusiasm sadly dampened, if not entirely drowned, by the fact that the only copy of a much-labored-over novel script became lost.

E. Pettit doesn't assert that her method of writing is the best one, by any means, but it is the only one she has tried, and it did prove successful upon first trial. However, having lived for more than a score of years with a husband who is a prolific writer doubtless has provided her with a sense of technique not common to many beginners.

Her next book? She doesn't know just yet when it will be written, or what it will be about,—for she has only just finished with the mechanics of this one. And the recently completed dramatization of her book, she says was far more difficult than the original work. She works at her books, you see, like the chapters,—one at a time.

The Great Originals

Laurence D'Orsay

An Article Which Explains the Honorable Ancestry of the Stories We Are Writing Today

WHERE does the story come from—*any* story?

"Out of my brain," says the author; and so it does, in a sense. But the editor, the literary critic, and the well-read customer, smile. They know the story, whatever it may be. It wears a new bib and tucker, and perhaps its face has been nicely washed; but it's the same old story the goat-herds and the fisher-folk heard in Homer's day. It may have been written by a man or woman who never read a line of Homer, or of any of those classic originals from which every story you read, or see on stage and screen, derives its honorable ancestry. That makes no difference. The author may not drink from the fountain-head, but he drinks the water after it flows to him through many channels. Of course it isn't quite such good water by the time he gets it. Homer at second hand, or at fiftieth hand, is poorer stuff than Homer straight. It pays any writer to know just where the stories come from, and to study them carefully in their original versions. If he gets his ideas from Charles Garvice or Laura Jean Libbey, they will be the great old ideas, shockingly cheapened by passing through many inferior minds during the course of the centuries.

Great writers have often claimed greatness, but they have seldom claimed originality. They knew too much. They frequently went out of their way to disclaim originality, and to explain to their devotees that they were simply giving a novel and entertaining twist to the oft-told tales. In our own day Kipling, hailed in his youth as the most original of writers, has done this over and over again, most strikingly in his clever little poem—

"When 'Omer smote 'is bloomin' lyre,
'E'd 'eard men sing on land and sea;
An' wot 'e thought 'e might require,
'E went an' took—the same as me."

"Consider well the Greek originals; read them by day, and think of them by night." This admonition was given by an extremely good writer named Quintus Horatius Flaccus to his brother Latin poets *and to posterity.* For Horace, like Homer, Shakespeare, Ovid, Arrian, and many another literary giant, felt quite sure he

was writing for the ages, and made no bones about saying so. *"Exegi monumentum. . . . . ."* "I shall not wholly die," he prophesied. "What's best of me shall 'scape the tomb."

Yet Horace, realizing his own genius, could still be modest, and hold fast to that good judgment which he deemed the basis of all creditable writing. "Why should I be envied for the little I invent?" he asked, quite seriously and sincerely. In "The Art of Poetry" he took great pains to point out where he got his ideas and his technique, paying homage to Homer, Tyrtaeus, Aeschylus, Ennius, and other great writers who were already classics in his day. And in one of his odes—the thirty-second of the first book—he calls upon his "Grecian lyre" to swell the Latin measure. "Alcaeus tuned thee first," he admits, honestly paying his debt to Sappho's friendly rival.

Horace was too well read, too sensible, too cultivated to cheat himself into believing that he owed his success and his fame mainly to his own brain. He knew how much he was indebted to the brains of greater men, long dead. And yet the novice writer will calmly tell you, "I think this is really a very original story of mine." A woman asked me to read her play some time ago, and made that claim most strenuously. The plot was based on a strike declared by a number of women against their lovers and husbands. It might have been quite novel if Aristophanes had never written "Lysistrata"—and if his bright idea hadn't been copied countless times during the centuries. There is no reason, of course, why it shouldn't be used again.

Similarly, I read a few days ago a plot outline written with an eye cocked at Weird Tales. An old doctor resurrected the dead and buried wife of a young doctor, and brought her to life again by some magical elixir of his compounding. He fought with Death and overcame and cheated Death for the sake of friendship—to give back to his young friend a wife dearly beloved. The writer thought, no doubt, that he had hit upon a highly original story idea; but he had exactly the same theme and exactly the same plot, barring the differences in period and setting, that were so wonderfully developed by Euripides in "Alcestis." In that comedy—for it is a comedy, and not a tragedy, by virtue of its happy ending—the greatest of all dramatists makes Hercules wrestle with Death and bring back the wife of his friend Admetus from the tomb.

Wherever Homer may have borrowed his plot and character material, there can be no dispute that we borrow most of ours from him. The three great Greek dramatists whose plays are known to us based an immense proportion of their work on "The Iliad" and "The Odyssey." Homer was the storehouse where they went and took what they required. Even Aristophanes did the same thing, although his comedies were so largely based on current events in Athens, because he sought, to use Dryden's famous definition, to cause laughter in those who could

judge of men and manners by the lively presentation of their folly and corruption. And when you account for Homer, Aeschylus, Sophocles, Euripedes, and Aristophanes, what is left as the source of our modern fiction except the Bible? A few tributary rills and brooklets. And many which seem to be independent tributaries, at first sight, are found to come from the fountain-head if one looks closer. How can it be otherwise? The scholarship and poetry of the centuries derived their material from these five great authors and their Latin, Lesbian, Sicilian, and Alexandrian disciples. The great story ideas and the great, unforgettable characters were handed down from age to age, and used over and over again in countless varying forms. So they have come to us, and we are using them.

It seems a very wide claim, but it is hardly too much to say that the original of any story you write, or of any character you use, may be found in Homer or the Bible (including the Apocrypha, which is crammed with the finest plot and character material.) The most original story written in recent years is probably Sutton Vane's remarkable play, "Outward Bound." It is a drama of the kingdom of the dead, and, unlike all other stories with which I am familiar, one is puzzled to say whether it is a comedy or a tragedy. If that isn't getting as near orginality as one can, I don't know what is. And yet Homer took men to the kingdom of the dead, somewhere around the eighth century before Christ, in the marvellous eleventh book of "The Odyssey," which Virgil did not hesitate to plagiarize textually when he was writing "The Aeneid."

If Sutton Vane was indebted to Homer, what shall we say of other writers? Is it a marriage-tangle story? You can certainly find it in Homer. I watched the eternal triangle on the screen last night, and heard the man in the seat in front remark to his wife, "You Janes sure do raise a lot of hell, don't you?" Well, didn't Argive Helen? And even gentle, faithful Penelope, although she didn't encourage the suitors.

Is it a red-blooded adventure yarn? What else are "The Iliad" and "The Odyssey"? They are much else, of course; but they are primarily that. No wonder Professor Carpenter, of Columbia University, wrote: "Achilles and Odysseus, the most ancient heroes in the world's literature, have become for mankind two of the most typical: the one the ideal of manly valor, the other the ideal of manly wisdom and shrewdness. And the immortal tales that were woven about their names have never lost their charm for later generations, *for they too are typical*: the one of the passionate rivalry of war, the other of the steadfast love of country and family that draw the wanderer home through many perils." Andrew Lang put it more tersely—"His Achilles is youth itself."

Is it a love story? Where can you find better ones than those which are suggested, rather than developed, in "The Iliad" and "The

Odyssey"? Homer's imagination was so vast that he did not hesitate to leave much to the imagination of his hearers. It is the poor writer who thinks he must tell it all. The good writer knows that the best effects are often gained by what you leave out. Homer gave us seven of the finest feminine characters ever conceived by the brain of mortal man—Helen, Penelope, Nausicaa, Queen Arete, Andromache, Calypso, and Circe. Two of them are goddesses, but they are most emphatically *women*, especially Calypso, as the goddess Athene is not. These seven have been doing duty ever since as the basis of feminine characterization, and you can see one or other of them peeping out of nearly every story you read. Arete is a minor character in "The Odyssey," but how many thousands of times is she used as the archtype of the capable wife who is the boss and lets her husband think he is?

Homer's genius is shown nowhere more powerfully than in his handling of these women. He doesn't seem to say so very much about them, but he makes you *see* them, and you say to yourself, "How they must have loved, and been loved!" The *intelligentsia* who strive to fix an impassible gulf between idealism and realism should consider Nausicaa. With the possible exception of Ruth, she is the noblest *and most real* girl in all literature. She is even more real than Penelope. Great writers can be realistic without grovelling in the gutter and picking over the garbage can.

Mystery stories, weird and fantastic tales, friendship yarns, child stuff, "vamp" stuff, revenge plots, blighted love ideas, duty motivation, action thrills, and suspense thrills—you find them all in Homer, along with practically all the other story material we are using to-day. He even has *the first raft story.* Odysseus builds a raft and puts to sea on it, challenging his bitter enemy, the god Poseidon, in order to escape from Calypso's isle.

"A poet all of gold, universal as humanity, simple as childhood," Homer is incomparably the greatest of the great originals. The writer who fails to study closely his two epics is doing himself a great injustice, and subjecting himself to a serious professional handicap. It isn't necessary to know Greek. Thanks to two splendid prose translations, the power and beauty of Homer are offered to anybody who can read English. Palmer, in America, and Butcher and Lang, in England, have produced versions of "The Odyssey" which are a joy to read for the simple but stately rhythm of the style and the marvellous choice of the perfect word. These translations, in themselves, teach you *how* to write the language you are using, just as Homer teaches you *what* to write if you want to entertain people. If you study them, you will be following in the footsteps of practically all the great writers of the past and present; for Homer, together with the Bible itself, forms the author's Bible.

"They hear like ocean on a
western beach
The surge and thunder of 'The
Odyssey.'"

The basic dramatic themes and plots are covered in the numerous plays left to us by Aeschylus, Sophocles, and Euripides. Choosing among them is an embarrassment of riches, but "Prometheus Bound" should certainly be mentioned as a great original. In this sublime story Aeschylus is the archtype of *the rebel author,* so numerous to-day. One cannot doubt that his sympathy, like that of his sea-nymphs, is so heartily with the protagonist that he would even be ready to dare the wrath of Zeus out of sheer comradeship with him, as those sea-nymphs do. Rebellion cannot go farther, for the essence of revolt is conspiracy. Another great original is "Medea," in which Euripides comes out, boldly and heartily, as the first feminist.

In a lighter vein, the work of Aristophanes is the great original of the modern domestic comedy and the satirical story, although we do not dip the arrows of our wit in venom nowadays if we wish to sell. Human sympathy and understanding tolerance are the distinguishing characteristics of modern literature; they are the qualities the editor and publisher look for in all worth while markets. Aristophanes was not remarkable for either. If you revamp his story ideas, take care you don't catch his unfair and bitter spirit. Wits and humorists are apt to be cruel, but he was the most brutal of them all.

Theocritus gave us the great original of *the sketch* in his fifteenth idyl, "The Women at the Adonis-Festival," better known as "The Syracusan Gossips." Nothing more delightfully alive was ever written. In all essentials it might be a phonograph record of two American women chatting to-day about their husbands, their homes, and their children. There is no better lesson in the handling of dialogue, and in characterizing by means of dialogue. It isn't a story, and doesn't pretend to be one. It is simply a sketch of an hour in the lives of two women of Alexandria in the days of Theocritus. It interprets that age. If we had a similar sketch of every period, the past would be much more of an open book. Nobody has interpreted our mechanical age like that, and probably nobody will.

When we come to the Bible, the field is so vast that it can only be glanced at here and there. Practically all of the familiar Old and New Testament stories are great originals. So are many of the less known stories in the Apocrypha. The book of Judith has provided the basic theme, plot, and action for several powerful plays and novels, including such works of genius as "Monna Vanna" and "Salambo." In every age there have been writers quick to see the wonderful possibilities in the idea of a prominent woman in a beleaguered city going to the tent of the besieging general to save her people by "vamping" him or slaying him. Maeterlinck gave a novel and impressive twist to that old idea, winning a great and deserved triumph.

The Biblical account of the life of David isn't merely one great original, but several. David and Saul, David and Jonathan, David and Absalom, and David, Bathsheba and Uriah—here are four

typical stories that have been written over and over again in varying forms, and will be rewritten as long as there is a market for fiction and drama. The basic nature of this plot and character material is undeniable. So, too, with the stories of Joseph and his brethren, Joseph and Potiphar's wife, Joseph's success, Jacob and Rachel, Esau's mess of pottage, Samson and Delilah, Jezebel, Ruth, Esther, and many more. These stories are being repeated every month in the magazines, sometimes unconsciously by the authors, and sometimes "with malice aforethought." I plead guilty to the latter charge, for I have deliberately based the plots of several of my short-stories on classical or Biblical material, and modelled my characters on famous archtypes. A single chapter in the First Book of Esdras once gave me the themes and the basic plot ideas of four magazine stories.

The Book of Esther is especially interesting as a good example of the Oriental idea of the Cinderella story, which differs materially from our own. The Book of Ruth, too, is a Cinderella story with a different twist. But the great original of the Cinderella story *as we know it* is not to be found in German folk lore or in Perault's "Cendrillon," but in the ancient Egyptian legend of the slipper of Rhodopis. This Rhodopis was not the famous courtesan of Naucratis, so bitterly berated by Sappho, but a poor and lovely maiden fit for a king, as all poor and lovely maidens are in Oriental romance. She was bathing in the river one day, and an eagle came along, swooped down, and flew off with one of her slippers in his beak. He dropped it, many miles away, into the lap of the Pharaoh Psammetticus as that mighty and noble young monarch was taking his ease in the palace garden, surrounded by his houris. Psammeticus marvelled at the smallness of the foot the slipper fitted, and made the houris try to put it on. Their feet were too big, of course, and so were the feet of all the other women in the royal city. So the kingdom was combed until Rhodopis was found, and then the slipper was put on her foot, and the crown on her brow.

The Norse sagas and "The Song of Roland" share with Homer the credit of fathering the red-blooded he-man yarn, but of course the French epic owes a lot to "The Iliad." It is very interesting, however, as a mammoth example of the knock-'em-down-and-drag-'em-out stuff, and also as a thorough "pal-for-pal" story, which the Fiction House folks say they like so much. There is a lot of pal-for-pal stuff in "The Iliad," too, even apart from the close friendship of Achilles and Patroclus, which determines the climax and denouement of the epic. "The Song of Roland' is a good formula he-man action story in another respect: It rigidly subordinates the woman-interest to the fighting interest, keeping the former down to a minimum. Malory's "Le Morte D'Arthur," on the contrary, is the great original of sword-and-cloak romance about the brave knight and the fair lady whom he rescues from dire perils.

Who are the latest of the great

originals? I can think of only three—Miguel de Cervantes, John Bunyan, and Daniel Defoe. They owed much to classical and Biblical literature, but the splendid orginality of the stories eternally linked with their names can no more be questioned than the value of those stories to later writers. Cervantes added a new adjective to literary terminology, and gave us a new character. Don Quixote still tilts at his windmills in many a modern story, and he will go on doing so long after we and the magazines for which we write have passed into a common oblivion. Bunyan gave us another and very different picture of the idealist, the man of aspiration. All the stories which are concerned mainly with the things of the spirit owe a bankrupt's debt to "The Pilgrim's Progress." As for "Robinson Crusoe," there was a great original that the world nearly lost. Defoe was close on sixty when he wrote it, and he vainly besieged the offices of nearly every publisher in London before he finally found one willing to take the risk of publication.

The gallery is so vast that it might well form the subject of a book rather than an article. We have the great originals in other lines of work besides straight fiction. There are Aesop, the father of fable; Herodotus, the father of history; Caesar and Josephus, the first war correspondents, who wrote of the making of history in tears and blood *as they saw it,* which is still being done by Sir Philip Gibbs and his ilk. And there are many others. All are worth studying by the moderns following in their footsteps.

And all those mentioned should have the careful attention of the writer who moans, "I can write, but I can't think what to write about. I don't seem able to get hold of a plot."

A Sense of Humor

Life is Serious enough, beloved, and he is a fool whose Incurable Laughter at all that doth occur in life is like unto the Crackling of Thorns under a Pot, as my friend Solomon was accustomed to observe. Life hath its concerns that are not only Serious but Tragick, and they must be faced in their Stark Reality. But there is no command in Holy Scripture for to Increase and Multiply our Tragedies and Discourage the Earth. Wherefore hath God imparted unto us something that He must count Very Precious in his own Character, even a Sense of Humor.

I have no present intention of adding any to the Ten Commandments, but if I decide to supplement the work of my friend Moses, I shall consider this one:

Thou shalt not take thyself too seriously.—SAFED THE SAGE, in *The Christian Century.*

Working Up

J. E. Bullard

A Prolific and Successful Author Advises Literary Aspirants to Write with Practical Ends in View

THERE is a type of person who believes that he has real ability as a writer but who expects to take one long jump and land presto at the top. Now and then such a person may write something that is accepted by one of the leading literary publications and the published manuscript may be one of his very first efforts. Rarely, however, does such a person repeat. That one acceptance may be the only one of a life time. It is a pretty well-established fact that when a beginner succeeds in selling one of his first efforts to a leading magazine at a good price, it usually does him much more harm than good and may indeed ruin his future as a writer.

The only sure way of landing at the top and staying there for any length of time is to climb up through hard work. Therefore, it is unwise to discourage a person from doing any kind of writing that he is able to do.

Some people are striving to write short stories and making little or no progress. They keep on for years, never sell anything and eventually become discouraged and give up. Yet in most cases there is some form of writing these same people could do with profit to themselves and others. They might be able to write greetings for greeting cards, they might become proficient trade paper writers; they might succeed at essay or article writing.

It is surely far better to try several fields until one finds something that he can write that will appeal to editors than to go on indefinitely writing what will not sell. A few sales add to the self-confidence of anyone. If sales continue this self-confidence increases and in the end it may happen that one becomes proficient in the very thing he started out to do but at which he at first failed.

Some times the longest way around is the surest way to reach the desired goal. One of the very first materials Edison tried when he was making his early experiments with incandescent lamps was metal. No matter what metal he used, however, or how he used it, he could not make a satisfactory electric lamp. Had he given up after exhausting his ingenuity with metals, his name would not have been connected with the electric incandescent lamp and it surely would have been years later before anyone perfected the lamp.

Not finding any metal satisfactory he turned to charred woods

and fibers of different kinds, using a material that on the face of it seemed impractical. As a result of the experiments he conducted in this direction he produced the carbon filament electric lamp. Some twenty years later the metallic filament lamp was produced. It was undoubtedly produced years earlier than it would have been had the carbon lamp not come into general use.

In much the same way, the person who has an urge to write and whose ambitions are high may find that undertaking the kind of writing he can do, becoming expert in this writing, then attempting something different and more difficult, brings him to the goal of his ambition much sooner than otherwise. The really important thing to do to become proficient in writing is to write.

Newspaper offices, advertising departments and agencies, any occupation that requires one to write every day, results in turning out poets, short story writers and novelists. On the other hand, a very small percentage of those who take the English courses in our schools and colleges ever become proficient as authors or poets. It is steady output that gives the skill, experience and polish that editors seek.

Watch a man who has been a cabinet maker all his life and note how skillfully and with what sureness he handles his tools. Regardless of how carefully he instructs an apprentice, that apprentice continues to do rather bungling work until he has practiced long enough to know just how to go about getting exactly the results he wants to get. The musician must practice the scale before he becomes a skilled musician. Those who feel it below their dignity to play the scales over and over again never become great musicians.

There is no kind of writing that is below the dignity of the beginning writer. All kinds serve as excellent practice. They may be only the scales that he is practicing in preparation for the technique he needs to compose a literary masterpiece.

Not only should every person who sets out to become a writer, stick consistently at writing but it is desirable that he write something that will sell. The fact that he is selling means that he is dealing with editors and in this way he acquires a knowledge of editorial needs that he never could acquire by merely writing exercises.

Possibly one reason why our college courses in English turn out so few writers is because everything that is written is only of passing interest. It rarely if ever gets into print. Only the teacher and the writer ever see it. The student gets into the habit of aiming to do work that will pass, that will win him the mark he seeks and neglects to put real constructive thought into his writing. In this way it is just possible that some of our embryo writers never get beyond the embryo stage. They die so far as writing literature is concerned before they are hatched.

Another reason why these college English courses as they have

been conducted in the past do not turn out more writers is that it has not been the general practice to require each student to make each piece of writing as perfect as he can make it before attempting another piece of writing. In other words not very much emphasis has been placed upon revision and continuing to revise.

What is stated here of course does not apply to courses in journalism and short story writing to the same degree. In these courses an attempt has been made to remedy some of the evils of the old-time English courses.

No course, however, can make a person a writer. It can guide him, it can help him, it can make the pathway straighter and the speed greater. It is then up to him. Merely passing a course and getting a diploma to hang upon the wall is not all there is to becoming a writer.

Probably nothing spurs one on to greater effort than writing to sell. It is not merely the fact that one is earning money by writing what editors will buy that counts. What counts is the fact that one has an audience. It is virtually impossible for one to become proficient in any form of instructing or entertaining the public unless he can practice before an audience.

Read the life of any of our present great theatrical stars. We learn that from early childhood they were practicing before audiences. At first it may have been before their school friends. Then it was before their fellow workers in whatever occupation they were engaged at the time. It was through this constant practice—this practice before audiences—that they gained the proficiency that enabled them to take up the stage as a career. Many of these people never took any courses of any kind in acting except those they took in the school of experience.

Just as an actor must appeal to his audience, so a writer must appeal to his readers. Just as a person can never become a good actor by practicing before a mirror and never appearing before an audience, so a writer never becomes proficient until he writes what will sell and can learn the reaction of readers and editor to what he has written. Just so soon as he begins to appear in print, he begins to shape his style in such a manner as to increase his appeal to readers. Otherwise he does not continue to sell what he is writing.

Therefore, write something that will sell. It may not be what you desire most to write but if it sells you are making progress toward the goal that could not be made in any other way. Write about the grocer on the corner and sell the story to a grocers' journal. Write about the druggist, the baker, the laundryman, about any business and there is a good chance of selling what has been written. Then continue to write. Keep notes and when enough interesting material has been gathered from this trade paper writing, try writing more short stories or whatever it may be you have set as your goal. It will be found that the experience gained in this other form of writing, the material gathered and the

knowledge of human nature gleaned has helped wonderfully in shaping the story which it is hoped will be a masterpiece.

Practice before an audience and that audience will help you discover defects in your work that you might be a long time in discovering were it not for the audience. Practice in secret, and secret weaknesses develop that are hard to eradicate.

Publishing Children's Stories

Susie W. McGowan

The Compiler of a Collection of Stories for Young Children Gives Some First Principles

IN COMPILING material for a first book of children's stories, it is sometimes wise to include some of the old standard stories and a few by well-known authors. Until a writer's name becomes familiar to the public her stories, regardless of their merit, mean little to the prospective buyer, whereas a glance at the index of a compiled volume, with its sprinkling of tales recalling one's own youth, will very likely arrest the attention and lead to further investigation.

Certainly you are not at liberty to re-copy, at will, any and every story that might add to the value and salability of your collection. The procedure at this point is apt to be long and tedious, but necessary if you would avoid complications.

The use of old standard stories, myths, legends, and folk tales is entirely permissible provided you are careful not to inadvertently copy the modern version of some other writer. Dress the old tales in the fabric of your own fancy, but retain the familiar background.

And now comes the question of copyright. You will probably have selected a number of stories which you think may be old enough for the copyright date to have run out. Take no chances at guessing. Make a list of the stories you want to use, the books or magazines in which they have been published, and the name of the publisher, and author. Go, or write, to the Copyright Division of the Library of Congress, or other large library, and ask for information as to the length of time the copyright still holds good, and whether or not you would have a right to use these stories. They will give you much valuable information about this matter. If you are not able to find the copyright date, or for any reason fail to obtain the information wanted, put the story aside.

How shall you go about the task of getting permission to use stories, in which the copyright date has not expired?

As it is not always possible to obtain permission to use certain stories, it is well to have others in mind, to take their place.

If the exact address of the pub-

lisher is not given, any large book store will willingly give you the full address. (Or, of course, you can find such addresses in Where and How to Sell Manuscripts.) Write to the publisher, enclosing stamped, self addressed envelope. Tell him that you are compiling a book of stories, and feel that this story would add to the value of your book, if he will allow you to use it. Ask him also for the address of the author, as it is necessary to obtain his or her permission as well.

Do not be surprised if you receive several refusals. When the author and publisher give you this permission, they will give you also exact directions as to the credit they have a right to, in your book. Keep all your letters of permission. Your publisher may ask for copies of these. Do not send the original letter.

Having your stories now ready for the journey, go over them again to see that they are absolutely correct and workmanlike. First impressions do count, and publishers are human.

Select your publisher only after you have carefully studied the books in the children's room at the library, or the libraries of your small friends to whom you have told the stories. Make a note of the publishers whose books are attractively gotten up. Then select a list of publishers from your market guide.

Write, first, to the best known of these, and ask if they are in the market at this time for such material. The cost of sending an entire manuscript, particularly if it is not accepted by the first, or even the second or third publisher, is considerable. By writing in advance you will save both time and money. Tell the publisher, as briefly as possible, how many stories you have, the average length of the stories, the number of typewritten pages in your manuscript. He will tell you whether or not it is worth your while to send the manuscript to him at that time.

Be sure that your name is in the upper left hand corner of each page, and each page numbered. Send the manuscript flat, in a strong manila envelope. Your postmaster will give you further directions about mailing. Make a note of the date of sending, and the name and address of the publisher to whom you are sending your manuscript.

Thereupon decide where you will send your brain child next, in case it does not find favor with the first publisher.

And do not be discouraged!

A really good education is a handle that fits many tools. The trouble is that a lot of people get the handle, but have no tools to fit it, and no work in which the tools may be used.—*Harris-Dibble Bulletin.*

Fact and Fallacy in Northern Stories

Hubert Lascelles

A Sergeant in the Royal Canadian Mounted Police Gives Us Authoritative Counsel Regarding a Fascinating Field

IF IT were said that a large number of Northern stories appearing periodically in the popular magazines lack an essential literary ingredient in their portrayal of local color and atmosphere, it would no doubt cause a flurry of excitement within the ranks of the writers of these popular stories. Yet this is literally true.

The lack of this essential ingredient is quite obvious upon a detailed analysis of the average adventure story with a winter setting in northern Canada. So many writers seem to take for granted that their own conception of locale, colloquialisms and general northern atmosphere is correct without any thought of possible literary transgressions.

Those who are familiar with the general atmosphere of one specific northern locality often apply their knowledge erroneously to another locality to which it does not apply. For instance: the words *sourdough, klootch, cheechako* and *malamute* are names which are not in common use except in Alaska and the Yukon, or the districts immediately adjacent to these Territories. They are never expressed generally, if ever, in the North West Territories of Canada proper.

The method of driving dogs varies, too, and different sleighs are employed, depending upon the topographical features of the local terrain. The runner sleigh is impracticable and not in use in a virgin bush country. This type is especially adapted for the hard-packed snow of the open regions and for use when travelling is general on lake, sea or river ice. Dogs are hitched to the runner sleigh either double tandem, with a single leader, or allowed by special harness equipment to spread out fan fashion, each one at a fair distance from the other. Both hitches would be quite impossible in a bush country where dog trails, should they exist, would be narrow and closely bordered by the forest on either side.

The flat toboggan is essentially a deep, loose-snow and bush-country sled which not only rides comfortably upon the surface, but is proof against breakage through violent contact with stumps and logs, a condition which would play havoc with sleighs of the runner

type. Toboggan dogs are driven single tandem and thus occupy little lateral space.

The word *mush* is a general expression throughout the North. The derivation from the French word *marche* preserves its use in a country of mixed French population. Other words which are essentially French are always general; as, *tuque, racquet, capote, metis, mal de racquet,* etc, and likewise the French patois remains constant throughout the North, irrespective of locality.

There is also considerable superficial observation in the portrayal of the Northern adventure story characterizing members of the Royal Canadian Mounted Police. Characterization is attempted with a *sang froid* which is quite disheartening to a large number of readers who "know", leaving the impression that the author knows not of what he writes and the enjoyment of an otherwise splendid story is spoiled.

To depict a Royal Canadian Mounted Police non-commissioned officer or constable as a Texas Ranger and ascribe to him the slang of the lumber camps, or the army or navy, is to step from the bounds of possibility to the ridiculous, yet this is quite a popular error.

Again, the "Mountie" hero never marries the Commissioner's daughter, however romantic such a possibility may appear to the average writer. Neither does he smoke complacently and converse companionably with his superior officer; nor, for that matter, address the Sergeant as "Sarge", or wear his revolver on the left hip. He might, of course, try all these disciplinary errors once.

But why all this furore? A Northern story remains a story to many writers irrespective of whether the technical detail is correct or not, yet a guess may be ventured that no author would attempt to write of the sea without a knowledge of ships and sailors, or of the open range without a knowledge of stock and cowpunchers.

Some years ago the writer took friendly exception with the producers of a motion picture for the lack of correct technical detail and reality of setting in their picturization of a Northern scenario. The picture-story itself was excellent, but the incorrectness of detail, local color and atmosphere was so appalling as to be ridiculous. Snow capped mountains reared their majestic heights where in reality no mountains exist. Indians of a tribe never known to leave the foothills of the Rockies were hundreds of miles from home—migrants, as it were, to a terrain as unfriendly as it was out of place. The Royal Canadian Mounted Police were depicted and designated as they are at the present time. The fact that this force at the period of the story was differently uniformed and known as the North West Mounted Police was apparently of little concern to the producers.

The reply to the criticism was friendly, but it was pointed out that the lack of detailed correctness was really of no consequence, as the

majority of people who viewed the film resided at such a remote distance from the locale depicted that the film story was in no way marred by errors of portrayal which could not be discerned!

Modern technique has changed materially since then in the motion picture world, for it has been realized that explicit accuracy of local color and atmosphere, and exactitude of detail in the portrayal of any character, are essential for a perfect production.

Why, then, should writers of the short-story, the novelette and the novel so often fail to appreciate the importance of similar requirements? For after all, literary delineation is merely a word-picture —an elaboration and mental visualization of the writer's conception.

The prevalence of this transgression is to be lamented as an outstanding literary fault of many otherwise enjoyable and perfectly written stories.

There is no better way to obtain local color and atmosphere, and even colloquialisms for the northern story, if a writer is not closely conversant with facts, than to view present-day Northern pictures filmed by well known producers. A good memory, or a note book, will aid the writer to orientate himself and acquire a wealth of exact detail which will be of inestimable value in the creation of technical perfection.

We Wonder

(*As Kip might have written it*)

When Earth's last paper is printed and the pages folded and dried,
When the forms are twisted and broken, and the type is scrambled and pied;
We shall rest, and Faith, we shall need it, for the road has been weary and long,
And oft have we heard that chestnut: "Young man, you have quoted me wrong."

When the last of society's matrons has gone to that land far away,
Where roses forever are blooming and fountains are ever at play,
Shall we hear, as the organ is playing her favorite anthem or song:
"My dear, you must make a correction, for surely you've spelled my name wrong"?

When Gabriel toots on his trumpet to call us to come to that land
Of music and flowers and sunshine, and angels make jazz with their band;
Shall we hear, as we enter the portals, his voice above all of the throng,
"Young man, you must make a correction—your sheet has quoted me wrong"?

—WILL F. GRIFFIN, in *Editor & Publisher.*

From the Brown Owl's Oak

Rime in love

If by odd chance some poet
Should wish to rime on June,
'Tis well that he should know it
Will rightly match with tune.

But if he be a lover
With maid 'neath silver moon,
Get set. You'll soon discover
Fair Luna rimed with Joon.

The advisability of an egg a day

Over the radio the other night the literary editor of a big paper was reeling off names of successful writers and telling when and how many hours a day each of them works.

The talk recalled to the Owl the story an editor told on one of his young men known for lack of self-imposed application.

His young man (he said) was out driving one day and stopped at a poultry farm. A large yard crowded with birds roused his curiosity, and he asked why those hens were all put together like that when the rest were placed in small flocks among a lot of individual houses and pens.

"Oh, them!" said the poultryman scornfully. "Them's non-layers. A good layer gives us an egg a day a big part of the year, but them there ain't got the workin' habit. They only lay off an' on—lay off mostly. Them birds is goin' to be in cold storage before they know it."

The young man—the editor declared—folded his arms atop the netting and leaning on them exclaimed sadly to the hens, "Isn't life hell for us non-layers!"

So Dreiser is impure

Not a few of the Owl's readers, coming from a play or the reading of a book deeply impressed with its significance, have been amazed to find how many others have not apprehended its artistic and intellectual purpose, but are highly delighted or incensed with some merely subsidiary aspect or detail of it.

At the very hour (it proved) when the Owl was writing this, the publishers of Theodore Dreiser's "An American Tragedy" were being found guilty in Boston for selling "obscene" literature. The court refused to allow the work as a whole to be placed in evidence. It did however permit four separated chapters, within which the scent-

trailers had succeeded in smelling out some particulars that their type of mind is incapable of distinguishing from obscenity, to be read to the jury. Those scattered chapters were all that the jury were to know about the character and purpose of the two-volume work—by one of America's most thoughtful, sincere, and respected writers—which they were asked to condemn, to the end that it may be suppressed and kept from the intelligent reading-public.

Whether as often as once in a purple moon a jury could be got together anywhere of which all the members, or half of them, would be capable of apprehending, let alone appreciating, literary intent and effects of more than elementary simplicity in a printed work, is of course problematical. The Owl happens to have in his pocket a circular in which an editor—with no ulterior purpose—cautions his contributors to remember the "rather adolescent minds" of "the bulk of Americans"; and juries are made up from among that bulk. Jury trial on questions of literary or other art resemble a popular referendum on the hypothesis of evolution or on the substitution of the ionic for the atomic theory of matter.

Yet since juries there must be, the author, the publisher, and the intelligent reading-public—always at a disadvantage in such situations—should have what little additional protection there would be for them in requiring the jury at least to make an effort to consider the intent and character of the work as a whole, not to damn it merely because of a detached and isolated expression or passage or two torn away from all significant relationship with the rest of the work.

"Mamma, you must spank Billy right now. He's a bad boy. He said 'darned'."

"Billy, did you say that bad word?"

"Yes, ma'am."

"Why did you say such a naughty word, Billy?"

"I had to, 'cause it was the trufe. I telled Jimmy you darned my stockings. An' you did, too."

Jimmy, by the way, reveals all the ingenuous honesty, incasuistry of logic, and sweet unmaliciousness of nature, of a model censor.

The cat might suck the baby's breath

One of the ridiculous aspects of the Dreiser trial was the persistent stressing by the prosecutor of the argument that the passages on which the prosecution purported to rest would, if read by a girl of fifteen, tend to corrupt her morals. The absurdity of assuming that either girls or boys of fifteen are likely to read authors of the serious, depth, and difficulty of Dreiser is obvious; and the absurdity of making all literature contraband that is not brought down to the level of the experience, mental understanding, and intellectual judgment of fifteen-year-olds is equally clear.

If adults are to be forbidden contact with and consideration of all ideas except those within the capability of censors and fifteen-

year-olds to comprehend and relate to the conduct of life, the mature-minded had as well make a bonfire of their books and begin to bind their adult intelligence, as the feet of the Manchu girls used to be bound, to bring them to the prescribed standard of deformed uselessness—or bind a board against the forehead, as was the admirable custom among our Flathead Indians a century ago. The social, moral, intellectual, political, and industrial retrogression of any people forbidden contact with all ideas except those appropriate to juvenile and adolescent minds would be inevitable.

Unfortunately, it is just as inevitable that many among us cannot perceive this, but can convince themselves or be convinced by others that in suppressing ideas, and even modes and manners of expression, which displease them personally they are obeying the Divine Will—serving God or country, church or state, man and truth. Thus it comes about—let us hope always with complete sincerity—that religious or other institutions in most respects thoroughly hostile to each other in creed, doctrine, and practice, unite in support of the ancient error of repression and suppression. It is not improbable that there was such a concert in the attack on Mr. Dreiser's book.

So far as the Dreiser prosecution is concerned there has been some suspicion that in it the stump was not being whipped, but the devil behind the stump. The prosecuting attorney, Mr. Doyle, was reported in a trustworthy newspaper (and if any denial were made, the Owl does not know of it) as having said that he did not regard the book as being obscene as charged—that the real objection to it was its emphasizing the subject of birth-control. If this report be true, we have merely another illustration of the ways of idea-suppressors—ways older than Protestant rope, halberd, and musket, Holy Office rack and stake, or Pharisaic appeal to a handwashing Pilate. Custom and law mistakenly protect Mr. Dreiser's right to deal with a subject about which everybody is thinking, but he has written some passages which twelve good men (and maybe women) and true, theoretically his intellectual peers, may be hornswoggled into believing are described by a certain string of legal terms amounting to "dirty."

It is a chance. A complaint is sworn charging Mr. Dreiser with being "obscene." The prosecutor movingly appeals to the jury to consider what would happen to that supposititious one—it need be only one—fifteen-year-old girl if ever she did read far enough in Dreiser to come upon one of those passages for mature-minded adults. The court charges the jury in accordance with the moth-eaten statute that would outlaw a large part of the world's great literature.

The subterfuge succeeds. Mr. Dreiser's book is declared dirty.

Victory! The idea is suppressed!

Anyone in Boston wanting to find out how dirty the book is will

have to go or send clear across the Charles River—maybe several miles—into Cambridge to procure a copy. Idea-suppressing hasn't regained enough power yet to bring back to any great extent the good old days when books had to be bootlegged.

The Owl hopes that the newspaper report mentioned was mistaken. For honest and worthy authors and courageous publishers to be harassed with silly charges of indecency under a ridiculous statute representing the spirit and conditions of a dead-and-gone period, and illogical in itself, is bad enough. For representatives of our system of law and justice voluntarily to lend themselves to the accomplishment by indirect means of the aim of any group, body, or organization which can attain that aim only through tricky and perverted application of the law, would constitute a menace, and all the more so if they took action not willingly but under constraint.

Autumnal bloom

He was past fifty. All but minor success had passed him by. He had turned his hand to this and that, in a desultory way, without notable results. He and his wife had got along, but more than anything else, along in life. Their sun was beginning to dip, and the afternoon held prospect of little more than the day had already brought.

He had felt the writing impulse —had begun writing. But nothing much seemed likely to come of that, either. He liked it, that was all.

Perhaps he himself did not know what brought him back from time to time to the story he had started, of a half-isolated New England community like other such communities he had known, its people, their ideas, their queernesses, their deeds and doings.

He went on. The tale grew into a novel. He sent it to a publisher. It came back. He believed in it, but he was dubious of recognition. He did not send it out again.

Instead, he bought a cheap handpress, himself set the story in type by hand, and printed it, four pages at a time. He found a pleasing name for himself as a "press," and his wife worked out a design for its imprint. He learned handbinding and together they bound a hundred of the copies that he had printed.

One of the copies reached a New York publishing firm. It may have been by chance alone. Possibly the author himself sent it; one does not have to be without practical resourcefulness because he is of literary bent. The publishers read. They found tang and quality in the work and reissued it under their own imprint.

Bunk? Fiction? Sentiment? Such things don't happen? Perhaps not. Certainly not every day. But this happened. The man whose first book found acceptance when he was in his fifties is Jonathan Leonard. The title of the book is "Back to Stay." The publishing firm is the Viking Press. And the author's second novel, "Meddlers," is soon to appear.

Jam-jar between catsup and chili-sauce

Somewhere in his "Hello Towns" Sherwood Anderson drops a remark to the effect that the good writer doesn't commit the offense of writing poor sentences. The remark is of course axiomatic as concerns writing that is good above a certain easily attained expressional level and with reference to goodness not confined to some special aspect or kind of interest—for examples, the detective, the adventure, and the love story.

It would be foolish to maintain that no book or story which shows itself careless, slouchy, or otherwise indifferent toward its appropriate requirements in style and diction, can ever be interesting, instructive, moving, or even possibly of intrinsic worth. But such products are always at the same disadvantage as the workingman about whom his neighbor said, "I like Bill so much I can't help wishing he wasn't so blamed don't-care about some things. When you like a fellow you want to respect him all the ways you can."

It is understood, of course, that a writer may sometimes have to work in circumstances which require haste before everything else and then in truth cannot attend to expression duly. That alters the situation; not resulting merely from carelessness, his lapses are excusable.

How irritating careless diction can be, actually interfering with the interest of an interesting book, was brought home to the Owl recently by "The Desert Road to Turkestan." It tells of three months on the old Jao Lu, or Winding Road, an abandoned caravan road through Inner Mongolia that had to be refound and reopened when the unsettled conditions in Outer Mongolia following Bolshevik influence and Mongolian disaffection from China made the passage of camel-trains over the usual routes too risky.

The author, Owen Lattimore, has the unhappy trick of plunking down in the middle of an otherwise clear sentence some suddenly thought-of remark or particular that quite breaks the connection, besides losing its own significance through being dislocated. You may have to read the sentence two or three times before discovering that Lattimore has merely taken a piece of the sentence from its proper place and stuck it in elsewhere, like a lazy maid putting a towel away among the table-linen rather than trouble herself to place it in the towel drawer. The book is interesting enough to have numerous readers — and most of them will probably be annoyed into saying something harsh about the author before they finish the volume. Yet he is manifestly competent to write non-bothersome sentences. What then did he gain through carelessness? What does any writer gain?

Giving the cannery a glance

To many professional freelance writers the growth of the canned-

publicity industry is of interest if not concern. Canned publicity is reading-matter distributed much as syndicated matter is, except that it costs the user nothing and is sent to every kind of publication that by any stretch of the possibilities might sometime print some of it. Around editorial desks the air is almost as full of it as the air is of tree cotton around a cottonwood at blooming time. In newspaper offices it is sometimes so thick that an extra boy is needed to keep it below the level of the editor's collar-button.

The underlying purpose of canned publicity, no matter how artfully concealed, is that of advertising—of getting before the public mention of some firm name or some brand of goods, or of directing attention to some type of product or material—as a particular kind of material for building purposes; a certain kind of fuel or power for household consumption; certain types of household or other equipment or appliance in preference to others.

The publicity mills of the horde of "organizations," "leagues," "societies," "causes," "foundations," and of numerous (with and without quotation-marks) institutions, also grind steadily and their conveyor-belts deliver the output into waiting mailsacks. Along with the canned copy the publicity men are eager on the slenderest occasion to turn out more or less "exclusive" special articles or other copy for individual papers, journals, and magazines, accompanied with "art" layouts and whatnot else that may appeal to editorial susceptibility.

Taking canned publicity in the mass, there can be no doubt that a large part of it goes into the waste-basket. On the other hand, some of it is used; but there is no way to determine how many publications do from time to time use some of it, nor how often, nor how much. A good many editors look it over. A majority of editors would have no objection to utilizing it if they found it suitable. Some bite the biter now and then by denaturing the copy more or less completely of its promotion element by means of editings or by reworking it.

But every inch of such matter that goes into print, whether revised or not, fills otherwise unpreempted space that would have been filled from some other source and would therefore have been open to the staff-writer and the space and freelance professional.

The amount of "publicity" writing seems to be increasing rather than decreasing, and the development of advertising under the euphonym "publicity" has certainly introduced further competition into professional writing. As already suggested, to what extent this competition may be serious cannot accurately be gauged. Obviously various kinds of copy and numerous subjects that would suggest themselves to the freelance are just as appropriate for the publicity-writer's use, and just as obviously there are not a few publications to which the publicity-writer's copy, costing nothing, might

seem as desirable (subject perhaps to modification readily made in the editorial rooms) as the freelance's.

But the publicity-writer, even the best of him, does not always escape one psychological pitfall. As a newspaperman he was keen on the story. As a publicity-writer he isn't a journalist any more. Presently his news-sense, his feeling for interest, and his gift of compactness, begin to desert him. He becomes just another fellow trying to turn out stories to carry propagandic matter, and the stories slump. At least that is what a good many editors say.

Leaves from the oaklings

Pete Peters says, "Some writers is so simple thet they don't use nothin' but big words, an' others is simple whether they use 'em or not. "George Beesely says the Clarion's slogan is jest es ac'rate with the commar thet new compositor stuck into it es 'twas before—'Nothin', but the truth'."

One of the orthodox publishers who are engaging in hostile sallies upon the book clubs say that the book-club system lessens the chances of the new writer. Through club endorsement, he believes, club books are given such prominence that other books as good or better are neglected or ignored and therefore lose their chance to impress themselves and their author's name upon the book-buying public.

Elihu Root, J. L. Garvin, and William Allen White are to be the judges to select the $2,000 prize article from the Yale Review for 1929. The articles considered must concern a subject of public importance.

Harpers have added to their offer of awards of $10,000 for the best American novel (now closed) and $5,000 for the best English novel, an offer of $2,500 for the English-language rights to the best German novel or biography.

Cynic, realist, idealist, or romantic, your newspaperman knows his world. Few newspapermen were surprised, though many were grieved, when Lindbergh proved to be the one who threw the first mud. But there may have been circumstances to mitigate the outbreak. Perhaps he had found out what proportion of his admirers know how to spell his name.

The Best Things from PRINTLAND

"Too Modern" Verse

Max Eastman, paying his respects in Harper's Magazine to one phase of a modern tendency in modern poetry that he terms an affliction, states that it is often confused with another phase for which he owns an affection.

The tendency that I like might be called the cultivation of pure poetry. The tendency that I do not like I call the cult of unintelligibility.

If you pick up a book by Hart Crane, E. E. Cummings, James Joyce, Gertrude Stein, Edith Sitwell, or any of the "modernists," and read a page innocently, I think the first feeling you will have is that the author isn't telling you anything. Or it may seem that he knows something, but he won't tell. In any case he is uncommunicative. He is unfriendly. He seems to be playing by himself, and offering you somewhat incidentally the opportunity to look on.

All poetry, according to Mr. I. A. Richards, is an act of communication. All literature, indeed, Mr. Richards describes as a verbal communication of values. I defer to him because he is a psychologist who teaches literature. I accept his assertion that all literature is *in some degree* a communicative act, and I say that modernist literature is characterized by an increasing stinginess in the performance of this act.

A dominant tendency of the advancing schools of poetry for the last twenty years has been to decrease the range, the volume, and the definiteness of communication. To my mind that statement, which has a verifiable meaning, might take the place of about one-half of the misty literarious talk of the poets and the poet-critics of the modernist movement. They are not "abandoning romanticism," "returning to the eighteenth-century tradition," "inaugurating a neoclassical era"—it is the height of romanticism to imagine that they are. They are not "overcoming the distinction between subject-matter and form," "revolting against the tyranny of the general reader," being "primitive," being

"intellectual," being "æsthetic," instituting an "artificial barbarism," or clinging to the "hard matter-of-fact skeleton of poetic logic." There is no such skeleton and no such logic. What they are doing is withdrawing into themselves. They are communicating to fewer people, they are communicating less, and what they communicate is less definitely determined.—*Harper's Magazine.*

The Eternal Relay

An active member of the Amalgamated Association of Shop Talkers (Marlen Pew writes in Editor & Publisher) contributes a letter, written many years ago by a self-made editorial expert to his young and aspiring son. The manuscript, though somewhat yellowed by age, is well preserved and an excellent example of the Spencerian school of penmanship, each capital letter made with sweeping flourishes and each lower-case letter perfectly formed and shaded on the down strokes. Obviously the writer was not only a man of erudition and character but a master of applied psychology. His life-theory, which to many may appear quaint and curious in our headlong age, carries suggestions which will appeal to creative thinkers and writers and perhaps may serve to stimulate their action and control their methods.

My dear son: Your mother has handed to me your letter. Since you invite my comment I gladly offer it for what it may be worth.

You calculate to engage in professional writing as a life vocation. I congratulate you. Most men highly prize the objects which you renounce by this decision. Yet I believe your choice is both wise and noble. The material rewards will be moderate and perhaps precarious, except as you may fortunately evince strikingly unusual talents.

The greater renunciation, however, is social in its nature. It is not possible for a creative writer of independent thought comfortably to surround himself with an atmosphere of harmonious friendships or indulge the carefree pleasures of those who accept the gregarious principle of life, smugly follow and conform, and depend on materials to indemnify ignoble pursuits. The more independent one becomes, the more useful he is as a thinker and writer, yet independence is hatefully repugnant to all those who, for any reason, do not indulge it. You will find this complication an embarrassment in social relations, but if you happily find one or two dependable friends and sympathizers, the loss of the wider circle will seem trivial indeed. However, you may safely prepare for years of comparative loneliness.

If and when you select a life mate I urge you to find a woman who is disposed in every way to share your fate. Take care that she is well forewarned. She will be ideal if of equal intelligence and capable of sympathizing with your efforts and sacrifices, perhaps willing to be your co-partner. Or she may have little conception of your ideals and objects, yet be an appropriate helpmeet by reason of the fact that she admires you, has faith in your objects, and would rather suffer your moods and intangible results than ride in a coach of state with any other man. You will probably make no mistake if you seek either a woman of like temperament or one qualified by deep and enduring qualities of soul, making for blind

partisanship. Please pardon this candid expression regarding the very private matter of your heart attachment; the extenuation is my belief that it is fundamental in this discussion.

I wish to suggest, my son, that a formula exists for the guidance of a professional writing-man which is much safer than dependence on "genius," often a tragic phantom. Your work instrument is your brain. It is the most wondrous and delicate mechanism in existence. It must be tenderly cared for, richly fed, carefully exercised, at times worked to capacity, then completely rested, and constantly assisted by wholesome living and decent conduct.

The creative writer or artist must first and foremost cultivate power of concentration. Only rifle-fire, never scattered shot, brings down big game. The good brain is capable of centering on a subject and devouring it, to the exclusion of all irrelevant and immaterial matters. If you are not, on your graduation day, able to concentrate your whole attention on a given task for four or five consecutive hours, blind and deaf to all other subjects, you may be assured that your great life lesson is yet to be learned. Only by such intensive operation, which I call the hardest work that man may do, is it possible for the student of literature to yield creative results. The harder the brain is worked the more fecund it becomes.

You know, of course, that the great masters by power of concentration gradually developed amazing capacity. Shakespeare's output is an example. Voltaire, although a puny sick man from birth, laboriously with quill pen poured out literally millions of words on every conceivable subject and yet had time for politics, letter writing, travel, scientific experimentation, the staging of his own dramas, the building and remodeling of castles and the conduct of two manufactories, one producing Swiss watches of fine quality and another luxurious silk stockings. Voltaire, by the way, was among the first advertising experts. When he wrote letters to friends, whether kings or commoners, he invariably added a note concerning the quality, price, and availability of his factory wares . . .

The writer's powers of reasoning, his depth of soul, and his environment measure the importance of his message. It will be great and worthwhile as he is great and worthwhile . . . The school which writes less of ideas and ideals and more of mechanics or materials is essentially constructive and splendidly serves. Both schools [they may be labeled the militant and the creational.—W. M. Editor] interpret life for those who do not or cannot think.

In your temperament I think I perceive an element of emotionalism . . . This may be your great resource; I hope it will bear rich fruit, but I warn you that it will also torment you a thousand times like hell-fire and brimstone. Emotionalism must be controlled—but, controlled, it is the essence of high art. It affords a depth of feeling which phlegmatic persons can scarcely credit, much less indulge. The world does not understand or enjoy emotional people in person, but their writings contribute to millions of subject or dull folk the only true thrills that their life affords. Let no one discourage your emotional freedom.

If your work is to be compensatory the product must be of quality and prolific. The competition is increasingly severe. The printing press is a simple device. Paper is easily available, now even produced from the pulp of the spruce tree which abounds in our northern country. I look forward to a perfect welter of literature in this

country. Commerce will depend more and more upon advertising, which I regard as a promising science, capable of deep public wrongs, if not controlled, or of great benefits.

A tremendous volume of trash will be produced. It should be the business of trained writers and thinkers to force their opinion-forming products into print and distribution to offset the vitiating influences of irresponsible twaddle and personal gossip. I urge my son diligently to seek basic truth and write it whatever the consequence may be. If this task suits your nature, your toil and sacrifice will not be without deep and happy sensations of self-approval.—Condensed and adapted from *Editor & Publisher.*

Taking the Peep-Peep Path

. . . Some people begin life well. They go to Yale or Harvard and take a lively interest in literature. They write abstruse little treatises on the folklore of Southern Java, and are recondite on the inner meaning of Maeterlinck and Eugene O'Neill. They can tell you just what "Dynamo" means.

They have ideas about expressionism and biomechanism as applied to acting, and they mention the name of Mr. Gordon Craig with bated breath. When they refer to me, they say, with such scorn, "*That* low brow!" Then they come to New York and sell bonds, or become unaffectedly interested in real estate. They go to their clubs to confer with another man who is doing big things in a big way and spend a couple of hours after lunch playing dominoes. (The legend of the sternly industrious American business men has been ruined for me. Every day I see them in massed formation advancing on the draughts-board or leaping lightly toward the dominoes. Hard workers—miaow!) Those are the only persons I know who seriously dedicate themselves to criticism and the uplifting of drama and the advancement of all that is best in our civilization. They never become critics—they become salesmen . . .

I am ashamed when I think that I really cannot advise my very earnest correspondent on how he may join the staff of a newspaper. He might, indeed, try his luck by coming into the office and staying there until some one puts him out, after which he should return and return until the chucker-out tires of hurling him into the street and puts him on the payroll instead. Or he might use Influence.

I have often heard about Influence, but have not been able to obtain any for myself. People with influence get somewhere. Nobody knows what they do when they get somewhere, but they do undoubtedly get to it. There was one, a man who obtained the post of elevator lad in a newspaper office, but he was demoted at the end of fortnight and made to write about plays. They say that his aged mother took her gray hairs in sorrow to the grave . . . .

The plain fact is that I do not really know how a man becomes a reporter or a critic, and I strongly suspect that no one knows. All the newspaper men of my acquaintance, whether in London or in New York, seem to have made strenuous

efforts to follow other occupations, but to have been very unsuccessful. All of them, too, in their confiding moments, assert that the single ambition of their lives is to retire from journalism—Lord, I've written that snooty word again! Well, let it go!—and take to chicken-farming.

When next you see a reporter hurrying to his office with a story, remember that you are gazing on a man who hungers in his heart for a cottage in the country, where little fluffy cheeping chickens grow.—ST. JOHN ERVINE in *The New York World.*

"Talkie" Land

Every one becomes rigid when the whistle shrills. A sneeze or cough would cost thousands of dollars. The director takes up a hand telephone by his chair to speak to the operator. "Ready?" he queries. An affirmative click comes over the line which the director answers with a clicker in his hand. Up creep queer contraptions, like war-time tanks, on rubber rollers. Inside these are cameras, thus enclosed to deaden the sound which they make in operation, as Mayme Ober Peak tells us in the Kansas City *Star.* The players on the brilliantly lighted set are "palpably nervous. No help from the director now. They are absolutely on their own. A forgotten line, a poorly spaced bit of business, the slightest hesitation will spoil the record. Cutting and patching film is not possible in the 'talkies.' "

We are on a sound-proof stage, where any noise not called for in the play will be disastrous. We are watching the making of one of the new talking moving-pictures which are beginning to be shown and which, it is predicted, will revolutionize cinema production.

Everything that once was familiar is missing. Even the Kleigs, which are not entirely silent in operation, have been replaced by huge incandescent lamps, mounted in special reflectors. The megaphone—directorial symbol—is nowhere to be seen. Assistant directors, formerly valuable by reason of lung power, now move softly on rubber-soled shoes. So do the property and make-up men, the camera-men and electricians.

Suspended over the heads of the players, just out of range of the cameras, are the microphones that pick up the voices and carry them to the amplifying and recording apparatus. These instruments are so sensitive to sound that the most feeble whisper is recorded. That's why cranking cameras have to be enclosed in sound-proof booths, and shoot through plate-glass windows.

When the players are going through their action, these booths look for all the world like tanks creeping up on a machine-gun nest in No Man's Land. In fact, they are called "tanks" because of the manner in which they are moved around to various positions. Ingenious synchronizing devices inside the tanks keep the cameras in constant accord with the recording apparatus in another part of the building. The operators of the cameras wear head-phones during

the filming process in order that they may receive instructions from the man at the monitor panel outside, on which are mounted multicolored lights, switches, and an intercommunicating telephone.

Finally, the rehearsal is over. The director sits quietly and tensely in his chair. He signals his assistant, who blows a sharp blast on a whistle. Everything within sound of that whistle must hold an absolute quiet until a two-blast whistle lifts the spell after the scene is stopt.

The mixer man—the technician who controls the volume and modulation of the voices—gets busy reducing or reversing the process if voices are scarcely audible.

The monitor man is a sort of "talkie" traffic cop. He sees and hears everything that goes on during a scene and by means of an elaborate communicating system keeps in constant touch with the "mixing" panel, amplifying and recording rooms.

This latter room, where the voice is impressed on disks and films, the heart of the whole system, I have never been able to enter yet. At first such secrecy surrounded the talking stages, you weren't permitted to print anything you saw, even if admitted. Now things are worse. You can scarcely get in at all. It is more difficult for a reporter to get a pass to a soundproof stage than for a tourist to pass one of the Cossacks at the studio gates.

Now you have to state your business definitely when you call at the publicity department, and are accompanied every step you make by one of its scouts. Special passes, with strict limitations, are issued. One color admits you to the studio, another color takes you within sight of the sound-proof stage, the third, blue, issued only by the studio's chief mogul, gets you inside the sacred precincts of the talkies.

It's all very fascinating and strange, isn't it? And just about the time this new daughter of the picture industry gets her voice cultivated, along will come a new brother—technicolor! In spite of the declaration of Charlie Chaplin that "motion-pictures need dialog as much as Beethoven's symphonies need lyrics," I am inclined to believe that sound and color are coming to stay—*Literary Digest.*

Plenty to Write About

The "lead" article in a recent issue of Books, the book section of The New York Herald Tribune, was an article by Sinclair Lewis discussing "The American Scene in Fiction". Surely the author of "Babbitt" is just the person to discuss what's left for a novelist to write about.

Somewhere, he says, between the extremists who desire characters to float in chaos and those who try to adorn their conventional tales with a new setting, as a cigarette manufacturer adorns his undistinguishable wares with a new slogan, is the wise realm that recognizes the value of the scene without trading on it. And it is astonishing how many American scenes have yet been untouched, and quite as as-

tonishing how many others have been not merely touched but mauled.

New York—arty parties in Greenwich Village, night clubs, the private woes of reporters, the rise of Jews from peddlers to clothing magnates with Riverside Drive apartments, the heroism of cops—these tales have been done to stupefaction. Yet there are ten thousand aspects of New York which have been untouched. There is the river front, which at night is straight out of Dickens. There are the clerks who live in the Bronx. There are alimony hounds with their freakish society of bogus nobility.

A tourists' motor camp, under the cottonwoods of Dakota or the Spanish oaks of Florida; twenty cars from as many states; fifty campers with five hundred tragedies and farces: the desperate family in the 1916 flivver, gambling their last cent in quest of that perfect job which is always to be found in the next state; the honeymoon couple wondering at vast cities of five thousand population; the old man, very quiet, who has to sleep sitting up in his car because of his heart . . . .

Or a town in the new commercial Georgia, where ante-bellum tradition and the Fordian system are at war—a town with galleried houses on the outskirts but on Main Street a Movie Palace. Equally the towns in Vermont or Maine which are feeding that New South and feeding the farms of Iowa, the factories of Cleveland—ancient white towns whose mansions tomorrow will all of them be owned not by Hookers and Trowbridges and Twitchells, but by Italians and Germans and raceless summerites from New York.

And industrialism itself—more dramatic than the universities, more impressive and more terrible than any army with banners, a topic for a Shakespeare and a Zola combined, single organizations with 200,000 employees engaged in the most active and cunning war with half a dozen like armies—who has been able to see, or has dared to attempt, this authentically epic theme? Is Waterloo a more gigantic spectacle than the Ford plant at River Rouge? Is the conquest of an Indian kingdom by an English pro-consul more adventurous than the G. M. C.'s invasion of the German motor world? He that hath eyes to see, let him see!—*New York Herald Tribune.*

The Theater Goes On

Many a theatrical producer starting out full of an ideal view of his profession as one of the arts has slid easily into a more commercial conception under the pressure of high profits. So long as a man is losing money—his own or his "angel's"—he is able to keep his eye fixed on a lofty standard; but once he begins to pile up a surplus, the light of the ideal seems to be somewhat dimmed. Yet there are a few laborers in the theatrical field so thoroughly aglow with aspiration that even a substantial bank account does not corrupt them. Little has been heard from

this class on the subject of what is wrong with the theatre, the disastrous or beneficial effect of the talkies, and other much discussed Broadway topics. So it is rather a pleasant surprise to find a fair representative of that group, Miss Theresa Helburn, giving her views in The New Republic under the title, "What's Right With the Theatre."

She sticks to her original thesis with a steadfastness unshaken by several years of increasing success. The theater is an art, fit to be ranked with music and literature, and if one will look at it in that way, the problems that are agitating less perspicacious producers are simplified. Suppose motion pictures have completely displaced the "ten-twent-thirt" melodrama. Suppose "the road" has gone to seed while the movies have flourished. Suppose the talkies are further improved, and mystery plays, crook plays, and trick plays are better done by machinery than with real people on the stage. Miss Helburn is not dismayed. On the contrary, she takes courage.

The vast movie audience is rapidly being taken over by the talkies, but the theater audience is as yet almost untouched. Curiosity naturally draws people to one inspection of the talkies, but for most of those who care about the legitimate theater, once is enough. The talkies are much more like the movies than they are like a real play. One movie producer has been quoted as saying that in five years there will not be a single legitimate theater left in America. Miss Helburn and other lovers of drama do not believe that will ever be true. She thinks that only a dozen of New York's eighty theaters may remain for the presentation of great plays, fine comedies, and fearless, modern, subtle or sophisticated dramas which would not appeal to the movie mind, but that prospect rejoices her. Theatrical art would be exalted so greatly that even the owners of the seventy closed theaters would be expected to join in the applause.—*The New York Times.*

The Most Popular Poem

A National Poetry Poll recently held by more than 250 American newspapers brought out over 60,000 votes.

Time, says Frederic J. Haskin in the Springfield Union, has permitted a study of the results. America gains her appreciation of poetry from the schoolroom as much today as when the old folks of today were speaking pieces in the little red schoolhouse. The poetry which is read and memorized in the classroom is just about the same poetry which was read and memorized one and two generations ago. The modern school of verse has not penetrated very deeply into the life of the country, because it has not penetrated very deeply into the schools.

Here are the first fifty poems selected, in order of choice:

A Psalm of Life, by Longfellow; The House by the Side of the Road, by Foss; Thanatopsis, by Bryant; Crossing the Bar, by Tennyson; Trees, by Kilmer; Evangeline, by

Longfellow; Elegy, Written in a Country Churchyard, by Gray; Snowbound, by Whittier; If, by Kipling; O, Why Should the Spirit of Mortal Be Proud, by Knox; The Village Blacksmith, by Longfellow; The Children's Hour, by Longfellow; The Raven, by Poe; Hiawatha, by Longfellow; The Vision of Sir Launfal, by Lowell; The Barefoot Boy, by Whittier; Old Ironsides, by Holmes; America for Me, by Van Dyke; In Flanders Fields, by McRae; Paul Revere's Ride, by Longfellow; L'Envoi, by Kipling; Rock Me to Sleep, by Allen; The Day Is Done, by Longfellow; An Old Sweetheart of Mine, by Riley; The Eternal Goodness, by Whittier; Lincoln, by Markham; Invictus, by Henley; O Captain, My Captain, by Whitman; To a Waterfowl, by Bryant; Somebody's Mother, by Brine; The Bridge, by Longfellow; The Rubaiyat of Omar Khayyam, by Fitzgerald; The Lady of the Lake, by Scott; Abou Ben Adhem, by Hunt; Barbara Frietchie, by Whittier; Little Boy Blue, by Field; The Chambered Nautilus, by Holmes; In Memoriam, by Tennyson; The First Snowfall, by Lowell; The Marshes by Glynn, by Lanier; Enoch Arden, by Tennyson; Annabel Lee, by Poe; Recessional, by Kipling; Each in His Own Tongue, by Carruth; The Cotter's Saturday Night, by Burns; America, by Smith; The Courtship of Miles Standish, by Longfellow; Excelsior, by Longfellow; The Charge of the Light Brigade, by Tennyson; Locksley Hall, by Tennyson.

The votes in the poll were all signed, which revealed various interesting facts besides the main issue of discovering that "The Psalm of Life" is America's favorite poem. Almost exactly 70 percent of the votes were cast by women and 30 per cent by men. There was no perceptible difference, however, between the poetry which women like and that which men like. Their votes showed practically the same proportions throughout the list, and among poems which were not among the first 50 in popularity men and women still voted in about the same ratio.

This was true even in regard to comic verse. More women than men voted for "The Face on the Bar Room Floor" and "Casey at the Bat," and "The Cremation of Sam McGee," which one ordinarily thinks of as men's poems. Incidentally, all of these were among the second 50 poems in general popularity.

The 50 most popular poems show clearly enough that Americans prefer poems with serious, philosophical and religious themes. Among the first 25, three poems by Longfellow are in the class of narrative poetry, "Evangeline," "Hiawatha" and "Paul Revere's Ride," with Whittier's "Snowbound" the only other work which might be called of narrative character. Philosophical best describes a majority of popular selections, and when we realize that it is for philosophy which Americans look in their choice of verse, it is quite natural that "A Psalm of Life" should be the popular favorite. As a philosophy of life, quite aside from its

poetic merit, it is doubtless far more typically American than Gray's "Elegy," for example, or the "Rubaiyat."

The form of ballots used in the Poetry Poll included a space in which those casting votes were asked to state, if they could, where their favorite poem was published. This was not a requirement of voting, but about one half of the voters filled in that part of the ballot. What did this set of facts reveal? It demonstrated that the printed pages most familiar to Americans as a source of poetry were those of McGuffey's Readers. McGuffey's Fifth Reader was the most often cited as the place where the favorite poem appears.

The poems remembered and loved are those learned in school. Among the first 10 poems, only one was by a living writer, and that was Kipling, whose poetry was mostly written many years ago and has had time to become pretty thoroughly known. One other favorite, Joyce Kilmer, although not living, is as close to being a modern writer in any sense as any whose verse holds a place in the heart of the general public.

Neither Edgar Guest, the popular versifier of the newspaper and magazine columns, nor Robert W. Service, nor in fact any other writer along lighter lines, is found among the most popular group, yet their writings had many votes. Guest's for example, scored many ballots, but not more than a handful for any one poem. He has doubtless written and published hundreds.

Longfellow is easily established as the favorite poet of America by this poll. Among the 50 most popular poems of the people who read the newspapers, 10 are by the New England songster, a remarkable record. Tennyson takes second rank by this test, with five poems among the first 50 favorites, while Whittier has four, Kipling three, and Bryant, Lowell and Holmes two each.

Where are Browning, Keats, Shelley, Byron, Wordsworth, and ever so many more? Not in the highest rank of popularity, although among the second group of 50 poems will be found the odes "To a Skylark" and "To a Grecian Urn," as well as "Rabbi Ben Ezra" and "Immortality." "The Ancient Mariner" is also in this group, and "The Eve of St. Agnes," and "The Highwayman."

A remarkable large number of votes were cast for Lincoln's Gettysburg Address as the reader's favorite poem. Almost an equal number were for the 23rd Psalm. "Lead Kindly Light" received the most votes of any poem which is known strictly as a hymn. Alan Seegar's "Rendezvous with Death" took second place among the poems inspired by the World War, but is evidently far less universally known than "Flanders Fields."

Many more observations of interest to poetry lovers might be made from this unique poll, but certainly the event has demonstrated that the poet who hopes to live long and close to the hearts of the people must win the approval of the school-reader publishers, and of the teachers.—*Springfield Union.*

The Editor Has a Notion

Aside from the disconcerting task of trying to find a place in the house for souvenirs brought home from a vacation trip, the most difficult problem in the world is to know what to do about self-confessed humorists who really aren't. If all the writers who merely think they are funny were placed end to end, what a pleasant thing for editors it would be. But then pops up the startling thought that the trouble may lie in the absence of an editorial sense of humor and not in the writers who write the smileless jokes.

What we need in magazine and newspaper offices today is a standard of what is humorous—something that will work with deadly accuracy, like bootleg rum. The editor is not sure whether it should take the form of scales (because so many alleged jokes are ponderous), or of a tape measure, or of a qualitative sort of acid into which the manuscript might be dipped to see if it will turn blue, as the readers so frequently do. But whatever be the nature of the device, we surely do need it—for what is written within the sanctum sanctorum scriptorum as well as for that which comes from without. Surely President Hoover, who as Secretary of Commerce did such a good job at inducing American manufacturers to standardize metal nuts *et al* ought to be able to evolve a typical joke—other than pie counter appointees—which would allow editors, writers and the reading public to orient themselves.

As it is now, an editor has only one sense of humor, if he has that. Apart from the fact that his wife may have refused to accept his latest offering as to why he came home late, or that the golf market has suddenly slumped, how can the poor fellow know whether his judgment of a joke is good? True, he may buy it and try it on the public, but that will prove nothing, for in the field of humor one man's confectionery is another's aloes. So the Editor has a notion that the crying need of the hour is not tariff revision but a sure-fire test of humor.

The professional humorist has adopted a dangerous calling. Look at that earliest colyumist, Samson, who took hold of a couple of columns and the whole house fell on him and killed him. And there was another ancient joker, Joseph, who predicted the first business cycle—seven years of plenty and a run of hard luck. That was a dangerous device enough to have sprung on the world, without having framed

the first Agricultural Relief Bill.

But the humorist's vocation—many are called but few are chosen—is not only dangerous but sad. Think of having to be funny when you aren't. It is bad enough to know that the "dead line" is approaching, when there is not a serious thought in your head, but it is tragic when you have no ideas wherewith to make people laugh and only thirty minutes to do it in.

What makes a thing funny, anyhow? Admitted that the funniest thing in captivity will not be laughable to all the people all the time, wherein lies the essence of the humorous? And why is it that smiles and laughter, of all emotional expressions, are the only ones that arise from humor? Why does a baby laugh? Or a fool? And just what is it in joy that evokes sounds of glee when there is nothing funny in the situation?

Then, too, why is it that serious matters sometimes suddenly become ridiculous, and laughable ones turn as swiftly into sobriety? In other words, when is a joke not a joke, and what transforms a solemn idea into a roaring jest?

These questions are not propounded as being unanswerable, for the Editor has a notion that they are not. At any rate, Henri Bergson's "Laughter", and several other serious attempts to pluck the heart out of the mystery of humor, have pointed out many interesting elements in the problem. The problems herein raised have been posed chiefly to guide Mr. Hoover in laying out a plan to enable the funniest Cabinet officer he has available to create a standard measure for jokes, for editorial as well as authorial use. What a boon it will be to see all humorous offerings come to the editor's desk with a pretty pink label bearing the legend, "Approved as Funny by the U. S. Department of Commerce"—or it might be by the Post Office Department, which has certainly handled enough jokes, human and inhuman, to know what is what.

While he is about it, our new President should evolve a retroactive date-stamp, so that the moment the age—or should it be the senility?—of a jest has been determined the date may be indelibly set upon it. Thus the relative venerability (is there such a word, and if not why not?) would be determined. Then all the editor would need to do would be to use up the most infantile jokes first. Of course, it may be alleged that that would not be a new practice; but no system is quite perfect. Then when all the latest stuff had been printed he could go gradually back to the Garden of Eden joke, in which it is disclosed that Eve ate Adam out of house and home. On the way back to this beginning he would pass all the Teapot Dome references to King Solomon's "20,000 barrels of oil," Elijah's being a motorist because he went to heaven on high, and Noah's being a great business man by reason of his having floated a great concern while the rest of the world was in liquidation. After all, old friends are best; though we do hate to have them introduced to us every weekend as new acquaintances.

One philosopher has said that we laugh when a tension has suddenly been released. Life is just one tension after another, and when a particularly taut one is released we either sigh, smile or laugh. So here we have one element of the standard joke—the creation of a tense situation and its unexpected solution; as, when a friend recently said, in a serious tone, that for years he had been cherishing a great ambition, but that life had thus far denied him its fulfilment. The editor was sympathetic.

"And what is that ambition?"

"I have always longed to throw an egg into an electric fan."

Now suppose he had said a box of tacks? That wouldn't have been funny, because we would at once think that someone might lose an eye or be otherwise injured.

And that answers one of the questions just raised: A joke ceases to be a joke when the consequences threaten to be serious. However we may laugh to see a friend sit down emphatically on the ice, the moment he strikes his head violently there is nothing funny about it —to a person of sense.

Another element that Mr. Hoover will want to take up with his new Bureau of Joke Standards—a Cabinet officer must set up a new Bureau, or be disgraced—is the effect of lawlessness upon humor. Has Mr. Hoover thought of that as yet? We are all potential law breakers, though not all of us dare —or perhaps care—to break certain laws. Still, everyone has at some time or other longed to puncture an over-upholstered waistline to see what would happen, or ached to see our favorite enemy on the receiving end of an automobile as it splashes through a mud puddle. But serious lawlessness is not funny. It at once makes all right-minded folk grave. Only some trifling minor irregularity evokes laughter.

In case Mr. Hoover should decide not to trust so important a matter of standardization to a mere Cabinet officer and his hired men who plan and operate Bureaus, and should decide to appoint a Commission with a big C to set up a norm for joke makers and joke takers, it seems a duty to bring to the presidential attention several other elements which appear singly or in combination in the typical finished joke product. The chief of these is incongruity; and a failure to see the obvious runs a close second. Nor must the play upon words—not always the pure pun, but sometimes a subtle implication that lurks in a variation of spelling—be forgotten by our Commission (their appointment seems momentarily more certain). You may call the pun by all the hard words in the catacombs of success, but it still persists in penetrating our best family magazines, and blowing them up.

All in all, the way now seems clear to remark that the most hopeful thing in the situation lies in the fact that nobody ever carries out the recommendations of a Commission, so in the circumstances perhaps we would better worry along as best we may with our present unstandardized type of joke, and let those understand it who can.

The State Journal, Fun Shop Headquarters, 1475 Broadway, New York, wishes all kinds of humor, jokes, anecdotes, poetry, burlesque, satires and bright sayings of children. Accepted material will be paid for at the rate of $1 to $10 per contribution, and from 25c to $1.00 per line for poetry, according to its character and value in the judgment of the editor. Material must be original and hitherto unpublished.

Everygirls, the official organ of the Campfire Girls, wants short-stories, articles of interest to girls, and verse. Want especially articles on how to make things, handicraft, etc. Remember, Campfire Girls are wide-awake girls and want wide-awake things to do. Address, Everygirls Magazine, 41 Union Square, New York.—D.J.F.

A rejection slip received from "Peoples Popular Monthly" carries the information that their short-story schedule for 1929 is complete, and they will not be in the market for any short-stories until October of this year, after which date they shall be pleased to see any material writers may care to send them.

It may be of advantage to Catholic writers to know that J. H. Meier, 64 West Randolph St., Chicago, Ill., publishes "The Catholic Press Directory" which contains a complete list of the names and addresses of Catholic papers and periodicals published in the United States. The Directory also contains a brief yet comprehensive statement explaining the nature of the periodicals. The price is moderate.—W. N.

The general opinion seems to be that the forenoon is the best time for interviewing. In many kinds of businesses, such as department stores, laundries, dry cleaning establishments and such, this is true; but in an equal number of instances successful interviews cannot be obtained at this time of day.

The proprietors of meat markets seem to attend to all their outside business during the forenoon and generally to be in their offices in the afternoon. The same is true of confectionery stores and bakeries, the owners of which seem to be busy during the morning hours over-seeing the making of their

candies or bakery products. Restaurant owners and hotel managers usually do not get down to their place of business until near the noon hour.

Evening interviewing in the drug stores is both practical and efficient, because the druggist, after the rush of the day, is in a relaxed mood and inclined to talk with a congenial interviewer.

The Dry Goods Reporter, Chicago, Ill., and The Drygoodsman, St. Louis, Mo., write that "we can seldom get enough illustrated material for our merchandising section. This stuff must be readily identified as ideas for June, October, or any other particular month. (Such as Mother's Day promotions of stores, Fourth of July ideas, The January Clearance, The August Fur Sale, or any one of a hundred other timely, seasonal events). Material, which is bought at any time, without reference to the season, should be short, and preferably illustrated."

Both magazines state their reasons for returning material, and mark departments for which they are in great need of material.

American Druggist, 119 W. Fortieth St., New York, desire mostly "Ghost Stories" and are a hard market to reach. But as they pay from two to four cents a word they are well worth anyone's effort.

Chain Store Review, Graybar Bldg., New York, buys chain drug material, and is an equally good paying magazine.—A. V. D.

If one is too busy with daily routine to write long fiction I advise them to try news correspondence for the City Daily papers and county weeklies.

The State News Editor of a big daily wrote in answer to my application for special correspondent from my section of the State that he was glad to get a local correspondent. Rates vary, ranging from five cents per column inch upward to fifteen cents, depending on the class of service rendered. News while it is fresh is much more valuable than after it becomes stale.

Two or three letters each week composed of several brief items are much better than one letter once a week. Deaths, accidents and news of that type is always good. As a rule they do not care for personals of local visitors and any social items should be boiled down to a paragraph or so.

They pay once a month and any items going in from your territory is credited to you. I make more than my stamps this way.

The county papers are glad to get community news and pay five cents a column inch and a free subscription.—H. C. B.

For those who are interested in writing for juvenile publications, The Open Road For Boys, 130 Newbury Street, Boston, is a good market. They state as follows:

"The Open Road is glad at all times to consider stories and articles that are cleanly and vigorously written, and aimed to interest boys. Our short-stories run from two thousand to six thousand words (the shorter the better); our

articles from five hundred to three thousand.

We are particularly interested in sport and adventure."

Ray O. Wiker, Associate Editor of Opportunity, 750 North Michigan Avenue, Chicago, in returning a manuscript wrote the following enlightening letter:

"Opportunity Magazine is devoted exclusively to the direct-to-consumer selling field—that is, house to house and office to office selling. We want articles treating with new ideas and new methods of selling and sales suggestions; personality sketches of salesmen; fiction with a lot of plot, suspense and action with a salesman as a character or a thread of selling throughout the story; interviews with successful men which will inspire salesmen; articles concerning saleswomen or of interest to them, or humor with a sales moral or salesman as a character."

Mr. Wiker further states that "Articles that meet our requirements will be eagerly received."

Farm and Ranch, published at Dallas, Texas, is an excellent farm paper with which to deal. It is weekly and covers the states of Texas, Arkansas and Missouri. In their department—"Pleasures and Problems of ye Housewife", practical household articles of from five hundred to one thousand words in length are in demand; they are also ready users of personality sketches of farmers who have made good in some particular line.

They pass quickly on rejected material, returning usually in from ten to twelve days; if kept longer, a check is almost certain to be forthcoming. This publication uses one serial and an occasional short-story, preferably with a farm slant, which they publish in from two to three installments. Their rate of payment for articles is about the average paid by other farm papers; for fiction they pay a higher rate than do some of the all fiction magazines. For both articles and short stories they pay promptly on acceptance.—W. M. P.

The Circus Scrap Book, 41 Woodlawn Ave., Jersey City, N. J., started publication in January. They are in the market for historical data having to do with the circus. Old clippings, magazine and newspaper articles, scrapbooks, anything that has to do with aerialists, leapers, equestrians, clowns, tumblers, animal trainers, etc., are used. They offer good prices for the right material.

A letter from the editor states, "The material I want must run back into the 70's, 80's, and 90's. I prefer items that have historic value, and if you can locate anything like that I wish you would write to me about it. The magazine is going over big and I have plenty of material, but I am always in the market."

"Our Ballyhoo", a folder they have printed for distribution, states their aim, "its purpose (the magazine) is to keep alive the thrills of the circus. The Circus Scrap Book will bring out of the past, those things having to do with this great pastime and its people. It

will allow circus items to live again to give us the same pleasure experienced by our forefathers who read them."

A copy of the Circus Scrap Book may be procured from the Editor for 35 cents. It is not a news stand periodical.—N. R. M.

The bulb of an old atomizer makes the very thing to blow the dust and lint from a typewriter. It is, of course, necessary for the little rubber tube to be intact. Just run the end of the tube into the typewriter and pump the bulb. You will be surprised to find how much lint and dust you can remove in this way.—F. C.

One thing I always hated to do was to put the sheet of paper back on the typewriter to make a few final corrections. As a matter of fact it took so much time that I often neglected to do this and corrected it with pen or pencil or perhaps did it so hastily that it made a glaring defect. One day the idea came that if I could find a pencil as near the same shade as the typewriter ribbon I might be able to use this satisfactorily. It worked. I just erase the mistake—provided it is a simple one—and print the correction with my pencil. Often these corrections are not noticeable at all. I doubt if an editor would see them except upon close examination.

A friend of mine, who is also a doctor, told me once that a doctor in training was taught first to recognize a perfectly normal person. And after that training, which took more time than learning the defects, he was taught to look for the diseases and abnormalities. He said he thought that this applied to writing also. It sounded good to me so I tried to puzzle it out and came to this conclusion. Our laboratories are our study of the masterpieces (normal patients.) This must come first. Then take our own hopefuls (sick patients) and find out the trouble. What I discovered! Phew! Most of mine lacked an arm, a leg, and many of them a head. Then I found one that had all these necessaries and I wondered why nine editors had turned it down. I got out my mental stethoscope and discovered the thing to be as graceless, as mechanical and as heartless as a Robot! Well, I had sense enough to know that I could use all the electricity (work of rewriting) I wanted to on my Robot and it would never be alive and human. Robots may be interesting but imagine trying to get some young sweet thing to give up her man—no matter how faulty—for a Robot.

I gave it a decent burial and put a mental tombstone at its grave to remind me in the future. Then I went in search of more Robots and —you'd be surprised!—S. R. C.

Mr. Walter A. Raschick, Editor of the Amateur Golfer, Robbinsdale, Minn., (a Fawcett Publication), is, like the rest of the Fawcett Editors, a very amiable and encouraging man to deal with. He answers inquiries regarding articles promptly. The following is an extract of a recent letter:

"Our policy is to run stories with

a local angle, and so the Florida story hardly fits in with our requirements. However, I would like to see it and we might find a place for it."

The Daily True Story Column, of the Daily Mirror, New York, is a good market for the very short, simply-written story on any theme, up to about 2000 words.

I always jot down ideas for jokes or humorous rhymes as they occur to me, and when I have a fair number on hand, work them up and send them off. One out of about ten stands a good chance of earning a small check ranging from $1 to $5. There is small satisfaction of literary achievement here, but decided help towards defraying Uncle Sam's expenses. Some good markets are:

Eye Opener, P. O. Box 218, Minneapolis, Minn. ($2.)

Magazine Builders, Inc., 49 West 45th St. New York.

Whiz Bang, Robinsdale, Minn. ($2).

Ten Story Book, 527 Sth. Clark St., Chicago ($1).

Fun Shop, 1475 Broadway, New York ($1).

Laughter, 584 Drexel Bldg., Philadelphia.

Life, 598 Madison Ave., New York.

Type each joke on a separate slip of paper, with your name and address in the corner, just as in a manuscript.

It is surprising how many ideas for jokes occur to you if you keep your eyes and ears open, even if humorous literature is not in the least your fort.—W. D. M.

I have, during the past six months been making the transition from "newspaper row" to the magazines, traveling via the trade and technical journal route, and am moved to offer tribute to Editor Chas. Dillon of Transportation of Los Angeles.

This railway journal does not offer a big market, but I had three articles accepted—all that I submitted, but they happened to be of a nature and timeliness desired. Though they were not prepared according to the style requirements of the publication, the editor was kind enough to point out the defect with the caustic comment that they were darned good newspaper tales but impossible for a trade journal, and outlined briefly the source of their defectiveness.

Following his directions, I submitted again and met with acceptance but I have noticed that the published articles have met with some editorial revision. It is this willingness on the part of the editors to iron out defects that makes the beginning writer really appreciative, and helps him to understand the rejection slips that accompany the oft returned manuscripts. It really isn't always an unsuitability of the topic treated, nor an unworkmanlike piece of work that sends the careful manuscript scampering home to mother, but a lack of "style" conformity to the needs of the periodical.

But if all editors had the time and the kindliness to give a hint of this, conscientious and aspiring writers would make more rapid progress in their chosen field.—K. P.

Prize Story Magazine, 33 West 60th St., New York, kept a story of mine quite a long time, but when it was returned they enclosed instead of the usual rejection slip, a friendly letter, saying they hoped to be favored with future submissions. Under separate cover sent a booklet telling the idea behind Prize Story and their idea of a perfect short-story. They also urge contributors to participate in their readers' and authors' contests which give many substantial cash prizes.

Smart Set, 221 W. 57th St., New York, says: "This is a magazine of youth, and our stories must reflect the spirit of youth, its pleasures and its problems. We want good first-person stories, also third-person stories that present a true picture and reflection of modern life. We do not want sensational sex stories, but this does not mean that we do not want a strong emotional note in our stories. We cannot, however, use the ordinary made-to-order fiction with worn-out fictional treatment."—I. S.

Ethan Viall, editor of Motor Service, 549 W. Washington Blvd., Chicago, returned an article with a letter stating just what was wrong—or rather what was lacking—and told in detail what information he would like to have included in the article. It was revised according to his suggestions—as nearly as the information could be obtained—and returned to him. Return mail brought his check at one cent a word and one dollar a piece for three pictures, and with this was a letter stating that he would have paid more if I had sent the exact information that he wanted.

A business firm purchased a new delivery truck which was rather novel in its make-up. A picture of it was sent to System, 660 Cass St., Chicago, which brought a check for five dollars, four dollars for the picture and one dollar for the caption accompanying it.

My neighbor told me about a method she had discovered for keeping her small boys from running away. I wrote it up and sent it to the Associated Editors, 440 S. Dearborn St., Chicago, (having read in the Writers' Monthly that they paid one dollar for such items). I heard nothing from them for about six months, but one day a check for that amount floated into my mailbox from these editors. They do not acknowledge contributions, but pay one dollar for each item used about child training.—C. T. D.

Publication in Attic Salt, a monthly column of verse in the Williamsport Sun, Williamsport, Pennsylvania, now gives me an opportunity of reprint in Voices and Echoes of Contemporary Poets, a monthly department in the Columbus Dispatch, Columbus, Ohio. Thus I have found a means of increasing my small number of readers. Neither publication pays for accepted verse, but the increased number of readers is ample remuneration for the average verse-writer.

Attic Salt is edited by Clarence L. Peaselee, 331 Pine Street, Williamsport, Pennsylvania.

Voices and Echoes of Contemporary Poets is edited by Tessa Sweazy Webb, 251 West Eighth Avenue, Columbus, Ohio. It appears in the magazine section of the Columbus Sunday Dispatch, on the first Sunday of each month. It contains reprint material only.

Address all material to the editors, not to the papers in which the poems are printed. In submitting material to Voices and Echoes, send your clipping, being sure also to attach a note giving name of publication in which first printed. —R. L. S.

A most encouraging person to deal with is Clara Savage Littledale, Editor of Children, the Parents' Magazine, up to a few months ago called Children, the Magazine for Parents. In less than two weeks I received a check for an article on a particular phase of child training, and also a letter of praise, which was worth almost as much to me as the $20 check. The article ran to 2,000 words, which seems to be the length of most of the articles this magazine features. Another article I sent to Children was returned, accompanied by a letter from Mrs. Littledale, suggesting that since the matter was not adapted to her magazine, I might find a market for it with the editor of Good Housekeeping.

Better Homes and Gardens, Des Moines, Iowa, has a new department called: "These are Mothers' Methods." A 500-word article on dispelling fear in childhood, brought me a note of acceptance with the promise of a check of $5 on the next payment date. The check came about a week after the acceptance. Articles for this new department should be kept to 500 words or less.—S. H. R.

Wm. L. Hunton, Reviewing Editor for the publishing house of the United Lutheran Church (Philadelphia, Pa.) writes, "We purchase no poetry." He is a prince to deal with when a writer can hit within reasonable range of his publications.

Fred C. West, House Organ Editor for The Miller-Bryant-Pierce Co., (typewriter ribbon company) of Aurora, Ill., offers $10 for each chapter in a serial business story running in "Typing Tips" (approximately 400 words). Readers are urged to read the present installment and then submit a proposed next chapter, continuing the story and injecting "leaders' that will anticipate more chapters and also a bit of romance. Send for the latest copy of the small house organ before preparing a chapter for the serial.

Martin T. Durkin, of The Times-Picayune of New Orleans, La., writes, "We are under contract to use puzzles furnished by a syndicate and consequently are not in a position to use yours."

The San Francisco Examiner is not in the market for outside contributions.

Paul Donaldson, Feature Editor of The Seattle Post Intelligencer, writes, "Our pages are just overcrowded with feature material." —L. E. D.

The Word Page

LUCY LEARNS HER AFRICA

Writing in The Outlook, Lucy Harvie Pope tells us that *soft Alecs,* in Rhodesia, are "easy marks", as we know them in America, and that a *tick* is the South African slang equivalent for a person who is known as "a total loss."

"Bush" simply means woods, *veldt* is a sort of prairie, and *dambos* are natural clearings in the bush . . . . *Kimberley bricks* are bricks made out of anthills, *lorries* of course are trucks, *petrol* is gasoline, and *buck* are antelope of various sorts, such as the Hartebeeste, Koodoo, Springbok, Reitbok, Duiker and Impala.

"Rondavels" are round, one-room houses usually constructed of Kimberley brick and having thatched roofs, in which unmarried men live . . . . apparently the first move people make after taking the fatal step is from the round to the square or oblong type of residence. The rondavels in camp are therefore known as the Single Quarters, the other-shaped house as the Married Quarters. . . . .

"The Rains is a term used to cover the period from the first part of December until about the end of March. The rest of the year is the Dry Season. There is no autumn, winter, spring nor summer; it's simply the Rains and the Dry Season. . . .

"The Rains have a most disconcerting way of arriving. One minute it will be a bright and shining day, without a cloud in the sky; the next minute, a deluge. . . .

"Another class of new vocabulary concerns the game of tennis . . . . I have learned when a ball is out to say 'away', when it is in to say 'right'. I never ask anyone any more to play tennis; the proper thing to say is 'Will you have a hit?' A dub player is known as a rabbit, and the correct form of commendation of a good shot is 'played!' 'well up!' or 'pretty to watch!' Sometimes you simply exclaim, 'Nicely!' Whenever you find yourself with the score forty-love against you, you turn to your partner and remark: 'This is a good game to win', unless your partner gets it in first, in which case the proper reply is 'Carry on!'

" 'Carry on', incidentally, is a very useful remark; it applies in every walk of life. Unless you wish an instant and violent stop put to whatever is going on, you have simply to say, 'Carry on'.

"The direct converse of 'carry on' is the native word 'Ikona', which, when addressed to one of

the native boys in domestic service, and loosely translated, usually means 'Hell, no!' Since the chances are about ten to one that whatever the lad is doing is wrong, it is an extremely apt remark a large part of the time. The 'I' at the beginning is long . . . .

"The word *chit* means 'note.' As there are no telephones to speak of —or into—all communication is carrieds on by means of chits. One of the most characteristic features of the place is the swarm of black boys darting hither and yon, bearing chits from house to house—though perhaps darting is too strong a term to use; creeping would really be a far more accurate description of their mode of progress. If you want to ask some one to dinner, borrow some butter, say good morning or do a little bickering, you send out a boy with a chit."

The same word is used in India.

What we commonly know as an "avenue" is called *sharia* in Cairo; as, Sharia Abbas, Sharia Suliman Pasha, Sharia Nubar Pasha (which continues in front of Shepheard's Hotel—note the spelling—as Sharia Kamel, and in front of the Continental-Savoy Hotel as Sharia Abdin), Sharia Kubri (which continues over the Nile Bridge as Kasr el Nil), and Sharia Fuad el Auwal, which are the principal sharias of the picturesque Egyptian capital.

Every writer who is ambitious to strengthen his grasp of English should own and occasionally study at least one word book other than a dictionary and a book of synonyms—that is, a volume that discusses shades of meanings and word-origins. Whether he should choose a work of pure scholarship, such as one of the writings of Archbishop Trench and—the somewhat less heavy—books by Richard Grant White, or select a present-day popular yet authoritative treatise, of which there are many, is a question that must be decided according to his mental equipment and his tastes. Indeed, any reliable handbook on word-study will quicken his word-consciousness—by which I mean his sense of those under-the-surface values which are apparent in the productions of all those who really write well.

A houri (the English pronounce it *howri* and the Americans *hoory*) is a nymph of the Mohammedan paradise. The word is really Persian, but its origin is Arabic—coming from *ahwar*, which signifies black-eyed: hence the connotation of an oriental type of beauty. It is therefore inexact to describe your blue-eyed heroine as having the beauty of a houri—unless the villain has blacked her orbs, and then what becomes of her beauty?

To hover has the definite meaning of hanging over, as when a bird flutters in the air. Hence *hover* is not a perfect synonym for *brood*.

Frith is interchangeable with *firth*—a narrow arm of the sea, an estuary.

When the Writer Reads

Creative Writing

One of the outstanding figures in the publishing world is William Webster Ellsworth, for years a strong factor in The Century Company, and later its president. He therefore reflects in this volume not only an acquaintance with the problems of authorship but the ideals of a publishing house which for years has stood for the better things in American letters.

The two hundred large-type pages of this book cover—of course not very completely—a wide range of subjects, such as The Joy of Writing; Does College Teach One to Write? About Short-Story Writing (which is really a continuation of the preceding chapter); Writing Poetry; Plot or Characters—and Titles; Previous Occupations of Authors — Especially Journalism; Where Authors Live; Great Books and Best Sellers; Magazines and Good Writing. These chapters constitute three fourths of the volume. For the most part, the author is guided in his temperate views by the opinions of many present-day writers, for his method has been to gather expressions from many sources on the points discussed by him. The remaining fifty pages are given up to four Appendices—A list of leading American authors of the Nineteenth Century, containing brief notes on the authors' early aptitudes; a list of these same leading authors with respect to their colleges and graduation, if any, occupations, and the age at which their first "big" books appeared; a list of authors by sections of the country, as given in "Who's Who in America"—with some singular omissions—; and style-rules of some leading magazines. As a whole, the book is of moderate value, but full of curious interest. It is, however, welcomed as the expression of a useful and distinguished personality.—Funk and Wagnalls Company, New York. $2.00.

Twenty Problems of the Fiction Writer

John Gallishaw, whose "The Only Two Ways to Write a Story" was reviewed in these pages several months ago, has in a volume of about 450 large pages presented a much more temperately reasoned treatise than was his earlier one. The twenty problems he chooses cover the range of story-inception and production with a sympathetic understanding of a writer's difficulties. It is inevitable that the

temperament of the writer of such a guide to fictional authorship, particularly of the short-story, should lead him into an authoritative, and at times even a dogmatic, style; yet it is clearly to Professor Gallishaw's credit that he has in this work tended less toward extremism than was earlier the case. Indeed, the whole treatise should prove helpful to those who are willing to be guided, and so submit their own opinions to a confident mentor.

The author has illuminated his theories of fictional technique with many citations from modern fiction, and this constitutes a definite point of merit in his treatment. There are, too, many robust passages which will inspire the conscientious student whose mental equipment qualifies him to follow the at times close reasoning and psychological analyses employed by the author. It is distinctly a book for the cultivated rather than the superficial. However, not all story writers care to study a text that lays so much stress upon analysis—analysis of stories together with the critic-author's opinions as to whether—and how—they are well handled. Yet this is certainly one way in which to acquire a theoretical knowledge of story structure. So this work naturally will attract one type of student, and help him, as definitely as it will repel and offer little constructive aid to others. In a word, it is a strong, meaty work for the student of fiction who is able and willing to digest a thoroughgoing work of analytical trend. All the vital elements of fiction are treated in these twenty chapters, from problems of plotting to those of style. All in all it is a workmanlike product, in which the author's familiarity with the field of fiction is shown in every chapter.—G. P. Putnam's Sons, New York. $5.00.

Books Received

Faith Lambert, Maud C. Jackson. An interesting and wholesome juvenile. Baptist Sunday-School Board, Nashville, Tenn.

Why We Do It, Ed Wolff. Forty-some brilliant and witty little inquiries into the fascinating "Why's" of life; such as, "Why we cast rice at brides", "Why we send flowers to funerals", "Why we use patronymics", and "Why we fear thirteen"; together with other and more whimsical essays on "Why we chew gum", "Why we admire authors", and further curious questions that offer a clever and really learned man the chance to mingle out-of-the-ordinary instruction with entertainment. The Macaulay Company, New York.

First Love, E. M. Delafield. A successful English novelist's well-told story of a girl's first love—for a philanderer. Harper & Brothers, New York.

The Outline of Bunk, E. Haldeman-Julius. How there has been, is, and shall be bunk in everything (perhaps even in professional debunking?). The Stratford Company, Boston. $4.00.

Farther Fairer Seas, Katherine Shepard. Graceful lyrics and short epigrams. The Bozart Press, Atlanta, Ga. $1.25.

The Writer's Monthly

A Journal for All Who Write

Edited by
J. BERG ESENWEIN

Assistant Editors
WILLIAM B. McCOURTIE
VICTORIA E. WIEGAND

Business Manager
F. ARTHUR METCALF

Entered at the Springfield, Massachusetts, Post Office as Second Class Matter.

Copyright, 1929, by The Home Correspondence School. ALL RIGHTS RESERVED.

Price 25 cents a copy; $3.00 a year
Canada, $3.25. Foreign, $3.50

Published monthly by The Home Correspondence School, Myrick Building, Springfield, Mass.

IMPORTANT NOTICE

Change of address must reach the publishers before the fifteenth of the month preceding issue, otherwise no number can be duplicated. Subscribers must give old addresses when sending in the new, specifically addressing the notice to The Writer's Monthly.

Return postage must accompany all regular articles intended for publication.

In no case can short items for the Departments be returned if unavailable.

Notice of accepted material will be sent promptly with payment on acceptance. However, items for "Experience Meeting" will be paid for only in shorter or longer subscriptions to *The Writer's Monthly*, to be sent to any desired person. Items of news will not be paid for.

Vol. XXXIII June No. 6

Plagiarism is not a very common literary disease, thank heaven! but when it does occur, editors who suffer by it have some very bad moments indeed, as the following quotation from Munsey's Magazine for April shows:

We offer our sincere apologies to Mr. W. W. Jacobs, noted English writer, and to our readers. The November, 1928, issue of Munsey contained a short story, "The Pay Dreamer," by Carlos Cramer Hanks. It was bought from a reputable, long-established agent after he had investigated the writer's credentials. Later Mr. Jacobs' American agent informed us that the Munsey story was a duplication in plot and treatment of "The Dreamer," which was printed in 1907 in his book of short stories, entitled "Short Cruises," copyrighted by Charles Scribner's Sons. A comparison of the two stories at once proves the contention of Mr. Jacobs' agent.

Since such things do occasionally crop up, even when stories are purchased from responsible agents, is it any wonder that editors are sometimes suspicious about excellent stories submitted to them by persons wholly unknown to them?

The practice seems to be growing of asking unestablished writers for references. Recently a writer who had received an editorial request for bank or town-official references asked us if this request was out of the ordinary. An insistence upon proper references is not common among editors, but it will be understood that they are within their rights in making such a demand—a demand which it may be well to forestall when writers are submitting stories of a very unusual nature, such as this story by the well known British writer, W. W. Jacobs, was. No editor can depend upon his mental library for comparison of the stories he has read privately and the stories he is reading in his official capacity.

Good stories for young people do not die simply because they are old. Forty years ago to the year there appeared a serial in Harper's Young People by William O. Stoddard called "The Red Mustang."

It is a story of the Apache country, and all the glamor of the New Mexico cactus and mesquite country is there, together with Indian fighting, scouting, cowboys, Mexican rancheros, cavalrymen and a young American lad and his wonderful horse.

The story is in some particulars old-fashioned, undoubtedly, but the truth of the picture remains. The people are real, whether white or red, and the passing of the years has not changed them.

Recently we had occasion to ask for this story in the juvenile de-

partment of a large City Library. We expected to be told that this book had long since gone the way of forgotten things. Imagine our surprise when we were told that "The Red Mustang" was out! Forty years old, and still circulating along with the new books! How many of our present stories will live for forty years? Will yours?

And there's nothing to be learned from the old stories? Oh, yes, there is!

It seems a mere truism to say that the problems of authorship are purely personal, because it is quite impossible for a writer to manage his working day according to another's standard of practice. And because every man must be in this respect a law unto himself it becomes all the more important that he should make a sincere study of his own characteristics so as to find out under what conditions he can do his best work and at the same time the most.

This is particularly true with regard to what and how much a man puts into himself with a definite view toward production. One man is so conscientious in his desire to equip himself for writing that he spends all his time in studying. He is never ready to produce because he is forever preparing. Another, at the opposite pole, cannot bide his time but must set down his ideas instanter, with no regard either for general preparation or for gathering data for the work at the moment in hand.

The wise writer takes a middle course by both studying and writing. But how he shall apportion the time between preparation and production is a problem that he must work out for himself.

Travel and recreation are important feeders for the whole man, but how much travel, how much play, is likely to result in the maximum amount and quality of achievement? Here is a question that demands the writer's serious consideration. And what sort of reading, by actual test, proves to be the most stimulating—and what sort of recreation? Above all things, the writer must see to it that his play-time actually re-creates instead of using up his forces.

Touching the foregoing thoughts, it may be added that the craft of authorship demands both depth and breadth of vision, of thought, of knowledge. Speaking generally, books tend to depth and magazines to breadth, hence too little of one type of reading may weaken the writer's mental equipment.

We have never gotten beyond the value of the old adage, Know thyself.

It will well repay the general writer, as contrasted with the specialist, to scan the larger news stands and note the new magazines that appear from month to month. The present tendency to specialization in fiction types is especially interesting—and disconcerting. Too much of this sort of thing limits the market for certain stories, though it does open up markets for others.

A community is known by the magazines it does not read.

—

The Kingdom of the Pen is to be taken not by assault but by diplomacy.

—

Economy, said Cicero, is a great revenue, but no author ever paid an income tax because he failed to invest in postage stamps.

—

Someone has said that poetry is a beautiful lie. Perhaps that is why so many charming poets were born on the green little island where the sham rocks are real.

H. C. S. Folks

"The China Cat," a one-act play to be produced in May by The Young Collegians of Regina, Sask., is by Jean McMichael, Toronto, Canada.

Marjorie D. C. Stoddart, Vancouver, B. C., had some verse entitled "Relics" in the Vancouver Daily Province on December 30th.

Christine MacGillivray Campbell, Durham, Ont., is the author of a long short-story entitled "Tallow Candles of Christmas" which appeared in the Christmas number of Ontario Farmer, and of an illustrated article, "Canadian Hedges" in Canadian Homes and Gardens (Toronto) for October. Mrs. Campbell continues to contribute stories and articles to the various publications of the Ryerson Press.

Mrs. Marvin M. Blakeley, Summerville, S. C., was the winner of one of the prizes in the recent Watson Company advertising contest.

Douglas Mussinon, Cincinnati, Ohio, is the author of "The Death Duel", a Western story, which appeared in the first April issue of Ace-High Magazine, and "Under Scarlet Law," a Northern tale, in the second April issue of Ace-High.

"Guts" in the April issue of The Underworld is by Frank A. Halverson, Glen Richey, Penna.

Edna May Bush, New Florence, Penn., has had the following articles in the Plotweaver (Hollywood): "The Contest Game" in the September issue; "A Variety of Markets" in the November issue; and "A Few Things to Remember" in the February issue; "Writing for Juveniles" in the February Writer's Bulletin (Franklin, Ohio); a short article written by the editor of the National Contest News of the San Francisco News, on the subject of Miss Bush as a winner in contests, appeared in the January 24 issue; a story, "The Wall Between", appeared in Girlhood Days (Cincinnati); and humorous miscellany in various magazines.

Eleanor Elliott Carroll,, Lutherville, Md., had a novel in the April issue of Love Romances, entitled "If Dreams Come True."

Elizabeth C. Wherry, Wyoming, Iowa, is furnishing a column regularly entitled "Country Air" for Wallace's Farmer (Des Moines).

Emma Frances Legge, Glendale, Calif., had a parable, "The Temple of God" in the April 14 issue of Kind Words (Nashville).

Ruth H. Cole, Douglas, Ariz., is the author of a four-act play, "Copper", that in stock production in the Major Theatre (Long Beach, Calif.) broke all records the week of March 18th and was continued a second week.

Maud C. Jackson, Lawrence, Kansas, is the author of an interesting and wholesome book for young folks, brought out by the Baptist Sunday-School Board (Nashville, Tenn.), entitled "Faith Lambert".

The NEW GUILD PLAN Saves You Money

A final guarantee of complete satisfaction, providing for the exchange of a Guild selection for any book in print in the United States, has been made a part of the famous Literary Guild plan.

MAGIC ISLAND, the January Guild selection, has leaped to prominence. It has been the subject for feature articles in every important review of literature in America.

HE book pictured here is only one example of the discrimination of the Guild Editorial Board. The history of Guild is almost a continuous stream of h outstanding works. Every field of writ- has been included.

More than 70,000 members now receive the nthly selection in its distinctive binding at annual saving of *more than a million dollars.* can realize a part of this saving if you the Guild now.

The NEW PLAN extends an exchange vilege which is fully explained in the new klet WINGS.

f you are familiar with the old Guild plan will immediately realize the tremendous antage this affords every reader of books ten in our language, no matter where he s. Whether you are familiar with the old plan ot, mail the coupon at once for full partic- s, without obligating yourself in any way.

arl Van Doren and his associates have ar- ged a programme for coming year more itious in every way n anything at- pted in the past.

They will select the best books from the *advance* lists of leading publishers. These will be printed by the best craftsmen and bound in fine book cloth for members only.

If you are a reader,—if you are interested in keeping abreast of the times in the world of writing and progressive thought, the new Guild plan has been designed for you. Send at once for your copy of the new WINGS which explains how 70,000 men and women save money on the best new books.

The Literary Guild

Dept. 71 W. M.

55 Fifth Avenue — **New York**

nd for ings FREE!

The Literary Guild, Dept. 71 W. M.
55 Fifth Avenue, New York, N. Y.

You may send me a copy of the booklet WINGS free and without obligation to me.

Name.....

Address.....

City.....State.....

Editors Kindly Take Note—Writing may be a gift, but what we write isn't so intended.—David Ferris Kirby.

Not So Good—Author: "Yes, I am doing very well. I make jokes and my wife makes pictures for them."

Painter: "With me it's the opposite. I make pictures and my wife jokes about them."—The Christian Endeavor World.

No Comparison—"I see that eminent author compares his wife with a book."

"You could not compare my wife with a book."

"Why?"

"You can shut up a book."—Northern Weekly Gazette.

And it Probably Was—A certain Detroit city editor who is known to be a stickler for correct word-division in his newspaper, was shocked recently to read the following in the first evening edition:

"Prohibition enforcement in Detroit has long been a joke: it should be gin at once."—R. S. V. P.

Why Wake Her Up?—Dumb Bella still thinks Elizabeth Barrett Browning's nickname was "Peaches."—Ray W. Frohman.

Unconfessional

Pity the plight of Horace Fly:
He had to write without an "I."
—Ray W. Frohman.

The Retort Courteous—Reporter: "And in what state were you born, Professor?"

Professor: "Unless my recollection fails me, in the state of ignorance."

Reporter (scribbling) "Yes, to be sure, and how long have you lived there?"—Front Rank.

The Source—A novelist was chatting with his publisher. "By the way, where did you get the plot of your second novel?" asked the latter.

"From the film version of the first," was the reply.——Sarnia Observer.

Essence Unchanged—Writer (who has just been turned down): But perhaps you could use this article if I were to boil it down.

Editor: No good at all. If you were to take a gallon of water and boil it down to a pint, it would still be water. —The Pathfinder.

"Little Fleas Have Lesser Fleas."—"Jenks, the famous ghost-writer, has finally achieved the ultimate in success."

"And what is that?"

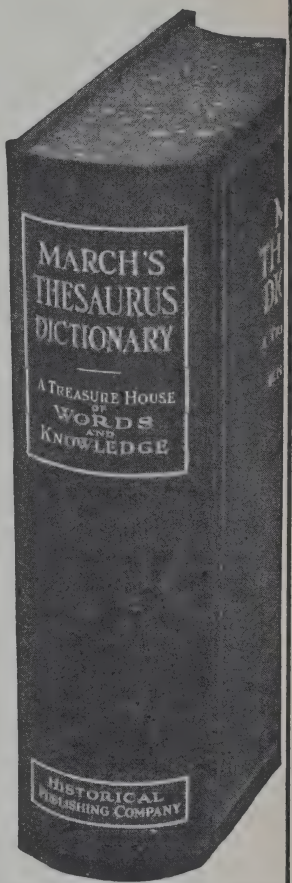
"He has another ghost-writer write his ghost-writing for him."—Judge.

Plagiarism.—"These," said the author of a volume of poems, "are the children of my brain."

"Yes," replied his friend, "but such a large number of them are adopted children!"—Chicago Sunday Tribune.

A dictionary, an encyclopedia, a word finder, a vocabulary builder, all in one book!

MARCH'S THESAURUS DICTIONARY



Are you ever at loss for a word?

Of course you are—every one is. But you need not be, with this book on your desk.

Have you ever searched the dictionary in vain for the word you wanted to use?

Yet it is not strange either, when you consider that dictionaries are arranged on the assumption that you know all of the more than 200,000 words in the language and seek merely their definitions—that all attempts to make the language available stopped with merely listing the words.

But now comes a new book which revolutionizes word helps—a book which finds the words for you, and at the same time defines them. Now you can have at your very finger-tips the definite, living words that fit your thoughts and leave no doubt as to your meaning.

No hunting through hundreds of words and definitions—just a flip of the pages and your word is before you, grouped with its related words under the part of speech to which it belongs **and defined so that you know you are using it correctly.** In adjoining columns are its antonyms—enabling you to develop versatility of style.

Places the whole language at your command

A descriptive circular sent on request.

The Home Correspondence School,
Springfield, Mass.

I enclose $9.00 (money order or check) for which send me

MARCH'S BIG THESAURUS DICTIONARY

.....

.....

.....

Print name and address clearly

Where to Sell

Every endeavor is made to secure accurate information regarding markets, but no guarantee is given of accuracy, nor is any responsibility assumed for operations based upon information given. Our readers are urgently asked to send information of new markets, suspensions, and prize contests.

PRIZE CONTESTS

The Society of American Foresters, Lenox Bldg., Washington, D. C., will award $1250 for the best essays describing the present forestry situation in the United States and proposing a nation-wide remedy for its solution. The purpose of the contest is to stimulate the study of the national problem of forestry and to bring out constructive suggestions for meeting it in an effective way. A first prize of $1000 will be awarded and a second prize of $250. Essays submitted in the contest shall cover: 1st, the actual forestry situation in the United States today; 2nd, a nation-wide remedy which (a) will, if applied, solve the problem of a permanent and sufficient supply of forest products and secure other benefits of forests essential to the public welfare; (b) will be applicable in actual practice; and (c) can be applied in time to meet the nation's needs. The essays must be based not on hypothetical assumptions but on the actual situation in the United States today. Essays must be typed and must not exceed 3000 words, exclusive of summary of conclusions which should be presented at the beginning of the paper. The contest is open to any individual who desires to compete. Essays should not be signed by the author's real name but by a pseudonym. This pseudonym should be placed on the outside of an envelope containing the author's real name and transmitted with the essay. Winning essays shall be published in the Journal of Forestry. The Committee of Award shall have the right to select from the other essays those which it deems worthy of publication and they will be published also in the Journal of Forestry. The remainder of the essays will be returned to the authors if they request their return and provide postage. The Committee of Award reserves the right to withhold the prize provided no essays which are in its judgment worthy of the award are received. All essays submitted in the contest should be forwarded to either of the two members of the Committee of Award, namely, S. T. Dana, School of Forestry and Conservation, University of Michigan, Ann Arbor, Mich.; and Raphael Zon, Lake States Forest Experiment Station, University Farm, St. Paul, Minn., in time to reach them not later than September 30, 1929. The awards will be announced at the annual meeting of the Society of American Foresters in December.

United States Air Services, Washington, D. C., will pay a first prize of $250, a second prize of $150 and a third prize of $100 for the best aeronautical articles to appear in their magazine during 1929. Articles may be from 1500 to 5000 words, on any phase of the rapidly evolving science and art of Aeronautics. Regular rates will be paid on publication, in addition to the award, for each article published. Any number of articles may be entered by any one writer. Manuscripts must be typewritten, double spaced, on one side of the paper, the pages numbered, with the name and address of the author on every page, and should be accompanied by return postage. Check will be sent to winning contributors on January 1, 1930. The judges will be Elliott White Springs, Orville Wright, and W. Laurence LePage. Address manuscripts to Editor, U. S. Air Services, Star Bldg., Washington, D. C.

Stories of Success

that mean something to YOU!

EUGENE CUNNINGHAM

Author of Numerous Short-Stories and Travel Articles

During the War Mr. Cunningham served in the United States Navy aboard the *U. S. S. New Orleans*. In 1920 he traveled through the interior of Central America, which resulted in his illustrated serial in *Wide World*, "Through Central America on Horseback." He is the author of many stories in *Argosy-All-Story, Green Book, Sunset, Adventure, Wide World, etc.* "The Regulation Guy", a book of Short-Stories, is in publication (Cornhill), and also "Gypsying Through Central America," an illustrated book of travel (T. Fisher Unwin). Having completed several novelettes, to appear shortly, Mr. Cunningham is finishing a book-length novel of Central American life.

"To the ambitious beginner at writing, I can testify that Dr. Esenwein spells Opportunity, no less. His course in story-writing strikes straight and cleanly into the heart of the Maze. By easy, natural steps the novice is led from a state of absolute ignorance of technique through the various stages of the art, until he stands at last possessed of a thorough grounding in all the principles of fiction-writing, with achievement of a short-story artistically acceptable. And the manner of his teaching bulks as large as the matter. His kindly, shrewd criticisms were, and are, invaluable to me."

Eugene Cunningham

Dr. Esenwein's pupils are selling their work because they are taught to do so. One student has reported sales of $600 in one week; another has recently won a $2000 prize; others have sold their first stories. News of this sort comes in every day.

READ THIS BOOKLET

Free for the Asking

Eugene Cunningham and 28 other authors show how Dr. J. Berg Esenwein helped them to succeed. They recommend Dr. Esenwein's 40-lesson course in Story-writing.

Dr. Esenwein's course solves all the problems of fiction-making because it deals conclusively with all the elements that make up a story, whether long or short. Dr. Esenwein is a real teacher; his course the introduction to a profession.

Tell us what kind of work you are interested in. Story-writing, novel-writing, magazine or newspaper writing, verse-writing, and all the literary branches are taught.

The Home Correspondence School,
Myrick Bldg., Springfield, Mass.

Please send me without charge or obligation your booklet

"29 Stories of Success"

I am interested in.....writing

From The .....

Writer's .....

Monthly .....

6-29

The Chattanooga Writer's Club, Chattanooga, Tenn., announces the Annual Nature Poem Contest, established by Mr. Robert Sparks Walker in memory of his wife, and called The Elberta Clark Walker Memorial Prize. The first prize will be $20, open to all contestants without limitation as to location. The second prize will be $10, open to southern writers living in the south. Official certificates will accompany the prizes. The first five contestants winning honorable mention will each receive a copy of Mr. Walker's book of poems entitled "My Father's Farm." Poems must be original and unpublished. They may be unrestricted in form and style, but must not exceed seventy two lines in length. Manuscripts must be signed with the pen-name of the author. The author's real name and address must be enclosed in a separate sealed envelope, with the title of the poem on the back of the envelope. Each contestant must submit but one poem, and should keep a copy, as no manuscripts will be returned. Prize winning poems become the property of the Writer's Club. The contest is open from May 1, 1929 to November 1, 1929; the award to be made January 1, 1930. Requests for rules, and manuscripts to be entered in the contest, must be mailed to Mrs. John H. Cantrell, Chairman, 821 Vine St., Chattanooga, Tenn.

The Mark Twain Association, New York, offers a prize of $50 for the ten best quotations from the books of this great American author, as a means of getting the wit and wisdom of Mark Twain into circulation. Typewrite quotations one side of paper, giving the name of book and page on which it was found. The total number of words in the ten quotations must not exceed 300. The contest will close October 1, 1929. Address contributions to Mrs. Ida Benfey Judd, 415 Central Park West, New York City.

Cosmopolitan, New York, has awarded the following prizes in its recent essay contest on "How Camping Has Benefited My Boy or Girl": $300 to Mrs. Helen Walser, Jackson Heights, L. I., N. Y.; $100 to Mrs. Frank V. Phelps, New York City. Honorable Mention was given to Mrs. J. Lowrie Barton, Pittsburgh, Pa.

Dodd, Mead & Company, in conjunction with Curtis Brown, Ltd., have decided that as no novel submitted in its recent third annual First Novel Prize Competition, which closed December 1, 1928, was of sufficient merit to award the prize, the contest has been extended to December 1, 1929. Any American or Canadian author shall be eligible who has not published a novel in book form. The fact that an author has published short-stories does not constitute ineligibility. Only manuscripts of unpublished works typewritten in English, of at least 70,000 words in length, will be considered. $5000 will be paid in advance on account of a royality of 10% of the published price of all copies of the work sold in the United States up to 10,000 copies, and 15% thereafter. All manuscripts must be sent to Messrs. Curtis Brown, Ltd., 116 West 39th St., New York City, marked "Dodd, Mead Competition," and accompanied by a duly filled out and signed form which may be obtained on request.

Drama League of America announces that the winner of the prize for the best Biblical play in its recent national contest in play writing was Brother Urban Nagle, Washington, D. C., for his play "Barter." The second prize was awarded to "Lot's Wife," by Frederick Lent, Elmira, N. Y., and the third prize to "Judas" by Mrs. Mary K. Sachs, St. Louis, Mo. The play, "Children," which won the second prize in the One-Act contest was by Professor Kenneth C. Randell, East Lansing, Mich., and not by John L. Brum, as previously announced.

The Independent Order Brith Sholom announces the awards in its recent Short-Story Contest, as follows: $100 to Miss N. B. Sokoloff, Washington, D. C., for her story, "Commissar Zaharov"; $75 to Alexander H. Carasso, Brooklyn, N. Y., for "Tombstone"; $50 to Moses Bragin,

Books for the Writer's Library

A comprehensive library is an invaluable asset to any writer. Amateur and professional alike will find myriads of enlightening information in the following volumes.

Art of Inventing Characters $2.50
Georges Polti
Art of Public Speaking 2.15
J. Berg Esenwein and Carnagey
Art of Versification 2.00
J. Berg Esenwein and Roberts
Art of Writing Photoplays 1.00
Henry Albert Phillips
Children's Stories and How to Tell Them .. 1.75
J. Berg Esenwein and Stockard
A College Grammar 3.00
Mason Long
The Correct Word and How to Use It 1.50
J. Turck Baker
Desk Book of Errors in English 1.50
Frank Vizetelly
Editorials and Editorial Writing 3.00
Robert Wilson Neal
Eighty-eight Ways to Make Money 1.20
Fiction Writers on Fiction Writing 2.50
Arthur S. Hoffman
Fiction Writing for Profit 2.50
Joseph and Cumberland
Fundamentals of Fiction Writing 2.00
Arthur S. Hoffman
How to Prepare Manuscripts 1.00
Emma Gary Wallace
How to Syndicate Manuscripts 1.00
Felix J. Koch
How to Write a Short Story 1.75
Michael Joseph
How to Write Photoplays 1.00
W. L. Gordon
How to Write Short Stories 1.00
L. Josephine Bridgart
Juvenile Story Writing 2.10
Robinson
The Law of Newspapers 3.50
Arthur and Crosman
Making Your Camera Pay 1.15
Frederick C. Davis
The Newshunters 1.75
Dr. Francis Rolt-Wheeler
The Newspaper Game 1.50
Hiram Wallace Hays
Newspaper Make-Up and Headlines 2.50
Norman J. Radder
Newspapers in Community Service 3.00
Norman J. Radder
Newspaper Editing 2.75
Grant Milnor Hyde
Handbook for Newspaper Workers 2.00
Grant Milnor Hyde
Newspaper Reporting and Correspondence . 2.50
Grant Milnor Hyde
Newspaper Management 4.00
Frank Thayer
The Editorial 2.50
L. N. Flint
Practical Journalism 2.00
Edwin L. Shuman
The Only Two Ways to Write a Short Story 5.00
John Gallishaw
Plot of the Short Story 1.25
Henry Albert Phillips
Plotting the Short Story 1.00
Chunn
Preparation of Manuscripts for Printer 1.50
Frank V. Vizetelly
Public Relations 3.00
John C. Long
Rhymes and Meters ..... .75
Horatio Winslow
Roget's Thesaurus 2.50
Peter Mark Roget
Scenario Writing Today 1.50
Grace Lytton
Technique of the Mystery Story 1.75
Carolyn Wells
Thirty-Six Dramatic Situations 1.50
Georges Polti
Universal Plot Catalog 1.25
Henry Albert Phillips
Walker's Rhyming Dictionary 2.50
J. Walker
Where and How to Sell Manuscripts 3.50
Wm. B. McCourtie
The Writer's Book 2.50
James Knapp Reeve
Writer's Desk Book 1.50
Wm. Dana Orcutt
The Writer's Market 1.00
Writer's Digest
The Writer's Question and Answer Manual 1.00
Harry V. Martin
Writing for Vaudeville 3.15
Brett Page
Writing the Popular Song 1.50
E. M. Wicks
Writing the Short Story 2.00
J. Berg Esenwein
Writing Good English 2.00
J. Berg Esenwein
Your Everyday Vocabulary 2.00
J. Turck Baker
Writing for the Magazines 1.75
J. Berg Esenwein
Business Writing 2.50
S. Roland Hall
The Principles of Journalism 1.50
Casper S. Yost
The Community Newspaper 2.50
Emerson P. Harris and Florence H. Hooks
The Front Page 2.00
Ben Hecht and Charles MacArthur
English Prose Style 2.50
Herbert Read
Writer's Index of Good Form and Good English 1.50
John Manly and Edith Rickert
The Writing of News 1.50
Charles G. Ross
Making a Newspaper 2.00
John L. Given

Book Department,
WRITER'S DIGEST,
22 East 12th Street,
Cincinnati, Ohio

ORDER BLANK

I enclose $..... (currency, money order or stamps), for which please send me, postpaid, the following books:

.....

Name ..... *Address* .....

City ..... *State* .....

Brooklyn, N. Y., for "The Japanese Kimona"; $25 to Miss Pearl Sanders, Cleveland, Ohio, for "Sunset." A special prize of $15 was given to Nettie Duga Pilcher, Whittier, Calif., for "At the Border."

The Alvan T. Simonds Economic prize of $1000 for the best essay on "Reducing the Cost of Distribution" was awarded to Robert F. Elder, Specialist in Market Research for the Brown Company of Berlin, N. H. and Portland, Me.

Frederick A. Stokes Company, in conjunction with McClure's Magazine announce that the $5000 prize for the best mystery detective novel was awarded to Mrs. Isabel Briggs Myers, for her book "Murder Yet to Come."

The Writer, Cambridge, Mass., announces that although no one story submitted for the last month of the "Plot-Boiler" Storiette Contest conformed entirely to their standards, they decided to divide the prize of $50 equally between two authors: Hal Correll, for "The Mystery at Rosemont," and Grace M. Neely, for "Safety First."

Continental Baking Company, 285 Madison Ave., New York, awarded the following prizes in its recent letter contest: $500 to Mrs. Florence McGlashan, Rochester, N. Y., $300 to Mrs. William F. Donovan, Boston, Mass., $100 to Mrs. Annie Gillam, Salt Lake City, Utah. Ten prizes of $10 each were also awarded.

Adventure, New York, announces that a prize of $100 and a hand bound volume of "D'Artagnan" was awarded each of the following for reader criticisms of the novel entitled "D'Artagnan" which ran serially in Adventure: Paul L. Anderson, East Orange, N. J., Alice Russell, Dermady, San Media, Penna., Albert R. Wetjen, Salem, Ore., S. Walton Forgy, New York, Hugh B. Scott, Elm Grove, W. Va.

Postage & the Mailbag, New York, announces the following winners in its 1928 Gold Contest: $50 for the best article on "How We Profitably Use Direct-Mail", to Robert C. Fay, Holyoke, Mass., $25 for the second best article on the same subject to Eric M. Unmack, San Francisco; $50 for the best article on "How We Profitably Use Letters", to G. Albert Lang, St. Louis, $10 for the second best article on the same subject to Wallace G. Mollette, Durango, Colo.; $25 for the best Booklet to Norman F. Kimball, Utica, New York; $25 for the best House Magazine issued by a User of Direct-Mail at regular periods for one year, to William W. Darrow, New York; $25 for the best House Magazine issued by a Producer of Direct-Mail, or a Mail Advertising Service House, at regular periods for one year, to Harry Spencer Stuff, Los Angeles, Calif.; $25 for the best example of Blotter Advertising, to Ben C. Pittsford Company, Chicago; $25 for the best business letterhead, etc., to Morris Run Coal Mining Company, Wilkes-Barre, Penna.

The following prize contests alphabetically arranged are still running. Full particulars have been given in previous issues but details are repeated here.

The American Mercury, New York, offers two prizes, each of $500, for articles by college graduates of this year, discussing their experiences in college. One will go to the best article received from a male student, and the other to the best from a woman student. No article should be less than 3000 words long, or more than 8000. Each must be the original work of a student graduating from an American college with the class of 1929, and taking the A. B. or its equivalent. Each must bear the full name and address of the author, the name of the college attended, and a statement of the course followed and the degree to be taken. Each must be accompanied by a stamped and addressed envelope for its return in case it is not accepted. All manuscripts must reach The American Mercury not later than July 1, 1929.

American School Citizenship League announces its World Essay Contest for

The Art of Versification

How to write verse of all forms and structure

By J. Berg Esenwein
Mary Eleanor Roberts

Makes verse-writing easy. Explains the units of verse-structure, the various forms of internal decoration, meters, stanzas, ballads, lyrics, free verse, etc. A thoroughly practical book, easy to follow throughout. Every step in the process is made clear.

$1.75

The Home Correspondence School
Springfield, Mass.

Writing the Popular Song

The only full and complete book on the subject

By E. M. Wickes

Not everyone can compose lyrics that will be outstanding hits, but everyone can know how hits are made. The author, who is a successful song writer, gives every step in song construction clearly. Twenty six chapters and appendix, covering every detail from themes to marketing.

$1.50

The Home Correspondence School
Springfield, Mass.

THE WRITER'S SERVICE BUREAU

Franklin, Ohio

(JAMES KNAPP REEVE — AGNES M. REEVE, editors.) Editorial assistance in the criticism, revision and marketing of manuscripts. Circular on request. Book manuscripts correctly typed and prepared for publication.

The charges for Reading, full letter of Criticism, and Advice Regarding Markets, are as follows:

1,000 words or less..	$1.00
1,000 to 2,000 words.	1.60
2,000 to 3,000 words.	2.25
3,000 to 4,000 words.	3.00
4,000 to 5,000 words.	3.75

Words over 5,000, in one manuscript, and up to 40,000, 50 cents additional for each thousand. Special rates for longer book manuscripts.

POETRY, $1.50 for one, two, or three poems of a total between 10 and 50 lines, and $3.00 for one, two, or three poems to total 50 to 100 lines.

TYPING. 50c a thousand words. With one carbon copy, 75c.

Revision, complete editing, or rewriting if required will be charged for according to the extent and character of the work.

ALSO TEXT-BOOKS FOR WRITERS

Modern Photoplay Writing—Its Craftsmanship (Dimick)	$3.00
Where and How to Sell Manuscripts	3.50
Art of Inventing Characters (Polti)	2.50
The Writer's Book	2.50
Juvenile Story Writing (Robinson)	2.10
Technique of Fiction Writing (Dowst)	1.75
36 Dramatic Situations (Polti)	1.50
Plotting the Short Story (Chunn)	1.00
Rhymes and Meters (Winslow)	.75
How to Write a Short Story (Quirk)	.65
The Way Into Print	.50
The Rhyming Dictionary of the English Language	2.15
Bigelow's Handbook of Punctuation	.70

THE WRITER'S SERVICE BUREAU
Box 645 **Franklin, Ohio**

If you are clever at writing little skits, playlets, character sketches

Writing *for* Vaudeville

BY BRETT PAGE

This big book of 651 pages gives explicit directions how to write the Monologue, Two-Act Playlet, Musical Comedietta, Stage Song, etc.

Nine great one-act vaudeville playlets printed entire as models.

The only book on the subject!

$3.15

The Home Correspondence School
Springfield, Mass.

I enclose $3.15 for

WRITING FOR VAUDEVILLE

.....

.....

.....

1928-29, which is open to students of all countries. Two sets of prizes, known as the Seabury Prizes, are offered for the best essays on the following subjects: "The Influence of Education in Eliminating War" (Contest open to students in normal schools and teachers colleges); "Above All Nations is Humanity" (Contest open to seniors in secondary schools). Prizes of $75, $50 and $25 will be given for the three best essays in each set. Each essay must be accompanied by a topical outline and a bibliography with brief notes on each book. Essays must not exceed 5000 words (a length of 3000 words is suggested as desirable). The name of the writer must not appear on the essay, which should be accompanied by a letter giving the writer's name, school, and home address, and sent to Dr. Fannie Fern Andrews, 405 Marlborough St., Boston 17, Mass., not later than July 1, 1929. Essays should be mailed flat (not rolled).

The American Sunday-School Union, Philadelphia, through the John C. Green Income Fund is offering $4000 in prizes for two books on popular religious themes. A prize of $2000 is offered for a manuscript on "Religion in Education," and another prize of $2000 is offered for a manuscript on "The Heroic Appeal of Christianity to Young People." Each writer shall give to his manuscript his own original title, and place upon it a designating mark or pseudonym, stating also under which of the two prize offers the manuscript is submitted. Inside an accompanying sealed envelope, bearing the same mark or pseudonym, shall be given the writer's name and address. All manuscripts must be typed, double-spaced, and written on one side of the paper. In each contest the manuscript must contain at least 60,000 words, and preferably not over 80,000. It is desirable that the approximate number of words be stated on the manuscript. Manuscripts should be sent, fully prepaid, to Contest Editors, American Sunday-School Union, 1816 Chestnut St., Philadelphia, Pa., and must be received, for submission to the judges, not later than March 1, 1930.

The Atlantic Monthly Press announces the second Atlantic Prize Novel Competition for the most interesting novel of any kind, sort or description. $10,000 in addition to book royalties will be paid to the winner for the right to serialize the story in the Atlantic, and to publish it in book form. Cinema or dramatic rights remain with the author. The Competition is open to authors of all nationalities, the only stipulation being that, whatever the original version, the final manuscript must be submitted in English. The winning novel will be issued in book form in the United States and Canada by Little, Brown & Company, and in Great Britain by George G. Harrap & Company. All manuscripts must be unpublished work, typed and submitted before January 15, 1930, to The Atlantic Monthly Press, 8 Arlington St., Boston, Mass.

The Brentano Prize has recently been established to foster a deeper understanding between French and American Letters. It will be granted annually to the French novel which published in France within the time limits of the contest in translated form seems to express most successfully the ideals and art of France. Novels published between March 1, 1929, and March 1, 1930, will be eligible for the Brentano Prize for 1929-30. The winner of the Brentano Prize will receive $1000 in advance of royalties for the rights of publication in English; 5% royalty on the first 3000 copies sold in the United States, 10% on copies after that. Besides this, the author will receive 50% net on the sale of copies exported, if any; 50% from the rights if reprinted in the United States; 60% of the amount received from rights on editions published in the British Empire; 75% from the sale of moving picture or other rights. Authors, editors and their representatives are invited to submit their novels to M. Jacques Le Clercq, Brentano's, Room 941, 225 Fifth Ave., New York City.

Doubleday, Doran & Company, Inc., Garden City, N. Y., announces its second Scotland Yard Prize Contest for the best

LAURENCE R. D'ORSAY

uthor of "Landing the Editors' Checks," etc.,

Sells his own work, as well as that of his clients.

This isn't an assertion.

T'S A FACT THAT CAN BE PROVED

CRITICISM, SALES SERVICE, COLLABORATION, COACHING.

Novels, Stories, Photoplay (including "Talkies"), Stage-Plays, etc.

Sold in American and British Markets.

Mr. D'Orsay's own work appears regularly in leading Magazines. He does or himself those things he offers to do or others.

RECOMMENDED BY EDITORS

f you want to break in, or increase your sales, write for terms.

LAURENCE R. D'ORSAY

. O. Box B-2602, Drawer A-1.
an Francisco, —Or— Vine St.
alif. Hollywood, Calif.

Both addresses are always good, as Mr. D'Orsay divides his time between the two places.)

HE OPEN ROAD AND THE CAMERA

In the United States, Canada, and overseas ousands are learning of the beauty which ay be found along the open road in summer nd winter; and the camera, as never before, recording the experiences and the scenes ong the way. PHOTO-ERA MAGAZINE fers to its readers many articles prepared by riter-photographers who have found the joy the open road and have used their cameras help tell the story pictorially.

PHOTO-ERA MAGAZINE is edited with the e idea of giving the best possible photo- iendly contact with beginners, pictorialists, d writers alike; and to maintain those stand- ds which for over thirty years have made favorably known in all parts of the world.

Send ten cents for a specimen copy, or better aphic service to all; to establish a cordial and t, send $2.50 for a year's subscription in the nited States and Possessions. Canadian bscription, $2.85; Foreign, $3.25.

PHOTO-ERA MAGAZINE

(Established 1898)

OLFEBORO NEW HAMPSHIRE

KNOWLEDGE OF THE CONTINUITY —the "score" from which the Director weaves his story, is indispensable to understanding the art of the motion picture.

Never before has the continuity been available for study by the scenario writer. The three typical examples here presented are compared with the original story and the finished production in the valuable explanatory notes supplied by an authority on the cinema. "A Kiss for Cinderella", "The Scarlet Letter", "The Last Command" in

MOTION PICTURE CONTINUITIES

with introduction and notes by Frances Taylor Patterson

At all bookstores, $3.00
or by mail, $3.10

Columbia University Press, New York

It's Easy to Learn Be An Ad Writer!

We train you quickly at home. No experience necessary. Spare time or full time. Bigger opportunities now in Advertising than ever before. Constant demand for men and women with ideas. Ad writers, space buyers, mail order experts, all make big money. New plan. Nothing else like it. Write today for details and new free booklet, *How to Win Success in Advertising.*

Page-Davis School of Advertising
Dept. 124-A 3601 Michigan Avenue Chicago, Illinois

Social Science

A quarterly journal devoted to the scientific study of social problems and covering the fields of sociology, economics, commerce, business administration, law, political science, philosophy, ethics, religion, education, psychology and biology.

THREE DOLLARS A YEAR

Sample Copies Free

Advertising rates on application

LEROY ALLEN

Editor and Business Manager
1414 East Fourth Avenue,
WINFIELD, KANSAS

mystery or detective story submitted, in which it will award a prize of $5000, $2500 outright and $2500 as a guaranteed advance against royalties. The contest is open to all writers, professional or amateur, of whatever nationality, although manuscripts must be submitted in English. The length of the manuscript must be from 75,000 to 100,000 words. The publishers reserve the right to withdraw the prize and cancel the contest if no manuscripts worthy of the prize are received. Also, authors should bear in mind that while they may not receive the prize, the submission of their manuscript also means that they are submitting it for a general publishing offer. Contest closes December 31, 1929. Manuscripts must be submitted to Doubleday, Doran & Company, Garden City, New York, and specifically addressed for the Scotland Yard Prize Contest.

The Harmon Foundation, New York, will make a first award of $300, a second award of $200, and other awards of $50 each for the best unpublished articles in which social work is popularly presented with a view to publication in a magazine of general circulation. The purpose of the awards is to encourage writers to prepare salable articles which will increase the general reader's appreciation of the important part social work plays in the life of America. One or more articles may be entered by any individual or organization. All manuscripts must be typewritten, double spaced and on one side of the sheet only. They must be mailed flat. A manuscript must not be signed with the real name of the author, but with a pen name. Neither the author's address nor any other indication of identity may appear on the manuscript. Accompanying each manuscript shall be a sealed envelope bearing on the outside the title of the story and the pen name of the author. The envelope shall contain an enclosure bearing the title of the article submitted and both the real and pen name and address of the author. The sealed envelope should also contain postage if the author wishes the manuscript returned. Manuscripts should be addressed to: Harmon Foundation, 140 Nassau St., New York City. Contest closes September 15, 1929.

Jonathan Cape and Harper & Brothers offer jointly a prize of £1000 in advance royalties for the best novel of 60,000 to 120,000 words, submitted by anyone of British nationality, not later than August 1, 1929.. If any of the novels submitted shall seem to Harper & Brothers of outstanding merit, they will award an additional prize of $4000 as a further advance on account of American royalties. This additional prize may be awarded to a book other than that winning first prize. Contributions should be sent to Jonathan Cape, Ltd., 30 Bedford Square, W. C. 1, London, England.

Life, New York, will award $5000 for the best short stories published in Life during 1929. The first prize will be $3000; second prize, $1500; third prize, $500. Stories may be light fiction, timely burlesque, detective or mystery stories, or humorous stories, but they must be short: six to seven hundred words. One story will appear each week and regular rates will be paid, on acceptance, in addition to the award, for each story published. Any number of stories may be entered by any one writer, and all will stand equal chance in the final awards. Manuscripts must be typewritten, on one side of the paper, the pages numbered, with the name and address of the author on every page, and should be accompanied by return postage. Address manuscripts to Short Story Editor, Life, 598 Madison Ave., New York City.

The New York Herald Tribune Magazine, 225 West 40th St., New York City, offers a prize of $25 for the best recipe of a certain kind as announced each month. Recipes should be addressed to Editor, New York Herald-Tribune Institute. The prize winner for March will be announced early in May, and the best of the non-prizewinning recipes will be printed and paid for at $1.00 each.

Normal Instructor and Primary Plans, Dansville, N. Y., announces its 1929

Advertising rates: 30c an agate line, 6 words to the line; minimum accepted. 5 lines—$4.00 payable in advance. Six issues $21.60; twelve issues $40.80. Misleading advertisements not accepted.

CALIFORNIA

MANUSCRIPTS accurately and neatly typed for 35c per 1000 words. Carbon copies free. Minor corrections made. DOROTHY CHICKERING, 3854 So. Arlington Ave., Los Angeles, Calif. Phone, Vermont 1723.

AUTHORS' MANUSCRIPTS neatly and accurately typed at reasonable rates. Prompt and efficient service. Write for information. CORA ELVIN, 920 W. 11th St., LOS ANGELES, CALIF.

CONNECTICUT

CASH PRIZE CONTESTS. For 25c our monthly list. Whatever your business occupation, or hobby, you will find some contest in which you can compete. Thomas & Co., Publishers of Lists, East Haddam, Conn.

ILLINOIS

UNUSUAL MS. SERVICE. Typing, 40c per 1000 words. Carbon copy; title and last pages; minor corrections; our markets. Low criticism charges. PORTER WRITING SERVICE, 7735 N. Hermitage Ave., Chicago.

KANSAS

BUSINESS goes and stays where it is well treated. TEN YEARS' TYPING EXPERIENCE. Manuscripts—poetry — plays. WICHITA TYPING SERVICE, 519 LACLEDE AVE., WICHITA, KANS.

MASSACHUSETTS

MSS. TYPED to editors' requirements; accurately, neatly, promptly. Carbon copy . 50c per 1000. Poetry, 2c a line. Special rates on book MSS. FRANCES M. CUTTER, 34 Kilsyth Road, Brookline, Mass.

MANUSCRIPTS TYPED accurately and delivered promptly. MSS. 50c a 1000 words; poems 2c a line. Carbon copy if desired. Minimum charge $1.00. M. Lodema McMullin, 118 Chestnut St., Waltham, Mass.

NEW YORK

AUTHORS: Don't sacrifice efficiency for bargain prices. We meet anyone's price, yet our typing, revising, and marketing of manuscripts is above the ordinary. GARDNER CORPORATION, Walbridge Bldg., Buffalo.

MANUSCRIPTS, plays, poems, accurately and promptly typed to editor's requirements. One free copy and grammatical correction. 40c per 1000 words. B. M. CURRIE, 854 WADSWORTH ST., SYRACUSE, N. Y.

WEST VIRGINIA

DE LUXE SERVICE. Typing, 50c per 1000, quality guaranteed. Constructive criticism: send manuscript for free list of six best possible markets. ANNE DONALDSON, BOX 441 E. G., Wheeling, W. Va.

TYPING

Business Cards: Rates—$5.00 for 3 issues payable in advance. Single insertions not sold.

MARY CUTTER FREER, Magnolia Springs, Ala. Expert MS. typist, 30c thousand; minor corrections.

FAY BEATTIE, Atlanta, Ga., 251 Harriet St. Manuscripts correctly typed at 20c per 1000 words.

LOIS DODDS, 715 East Washington Street, Washington, Iowa. **40c per thousand.**

MRS. EDGAR A. WILLIAMS, 817 S. Howell St., Rocky Mount, N. C. MSS. typed 5c per 100 words.

HENRY WOUDSMA, Springfield, S. D. Manuscripts typed. Prompt service. 50c thousand.

AGNES C. HOLM, 1711-B Spring St., Racine, Wis. **50-75c per 1000 Poetry, 1c a line.**

How Many Buried Dollars?

Do you want to earn more money by writing?
Is there a certain line . . . . if you knew how?
My service will increase your sales and lessen your labor. Send for my circular.

GEORGE B. POTTER
Box 991, Dept. M Hartford, Conn.

$50 a Week With a Kodak

Booklet Describing 100 Magazine Markets
20 Cents, Stamps or Silver

Rossiter Snyder Publishing Company
GUILFORD, CONNECTICUT

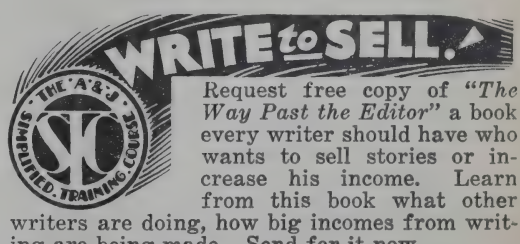
SCREEN STORIES WANTED
Gripping human-interest stories
Manuscripts given personal, constructive criticism for a reasonable fee. Information on request.
Responsible Sales Service
ADELINE M. ALVORD
AUTHORS SERVICE BUREAU
Established 1919
219 Security Bldg.,
Hollywood, California

Short Stories
Novelettes
Serials—Books
Articles

SOLD!
(Represented in England for disposition of British Rights)

Also Sales Coaching, Criticism, Manuscript Preparation
AUGUST LENNIGER
LITERARY AGENT
155 EAST 42ND STREET, NEW YORK.
Write for Circular

SONG POEM WRITERS
LON HEALY, writer of
"Arizona Rose," published by Leo Feist, Inc., N. Y.
"Moon o' June," published by The Gilbert Music Co., Chicago.
"Colorado Rose," published by Shapiro-Bernstein & Co., N. Y.
Is conducting a high class composing service for earnest writers. My only promise—professional composing—and I keep that promise. (Present price, $12 per song manuscript complete).
LON HEALY, Organist
Liberty Theatre, Colorado Springs, Colorado.



Request free copy of *"The Way Past the Editor"* a book every writer should have who wants to sell stories or increase his income. Learn from this book what other writers are doing, how big incomes from writing are being made. Send for it now.

AUTHOR & JOURNALIST's. T. C. 1833 Champa, Denver, Colo

Send for copy of THE AUTHOR & JOURNALIST. the writer's trade journal, founded 1916. Scintillating articles; quarterly market list; latest market tips. $2 a year sample copy 20c.

Travel Contest, in which two sets of prizes, amounting to $1200, are offered. One series of prizes will be offered for stories on "Travel at Home" (i.e., in the United States and Canada); the other for stories on "Travel Abroad." There will be twelve prizes in each group: First prize, $150; second prize, $100; third prize, $75; fourth prize, $50; fifth prize, $40; two sixth prizes of $30 each; five seventh prizes of $25 each. The contest is limited to descriptions of travel during the vacation of 1929—travel of which the major portion is by rail or boat. Other means of transportation may be utilized now and then, but incidentally. The contest is open to the following: Teachers, in public elementary and high schools, and in private schools covering grades between 1 and 12; principals, supervisors, and superintendents, instructors of teachers-in-training; 1929 graduates of teacher-training institutions. The publishers cannot undertake to return unused manuscripts. No manuscript longer than 2500 words will be accepted. The first or cover sheet must contain the following information: (1) Full name and address, in upper left-hand corner; (2) number of words in manuscript, in upper right-hand corner; (3) title of manuscript; (4) route of trip, showing transportation lines used on each part of trip; (5) affidavit of authenticity of the story. Contest closes October 15, 1929. Address contributions to: Travel Editor, Normal Instructor and Primary Plans, Dansville, N. Y. For further particulars see copies of Normal Instructor and Primary Plans.

People's Popular Monthly, Des Moines, Iowa, will pay $10,000 for a satisfactory serial of about 65,000 words. It should be a wholesome love story with plenty of action. Woman interest essential. No western stories desired. Should be in by July 15, 1929. Those who wish to submit stories should write for further particulars. Address, Fiction Editor, People's Popular Monthly, Des Moines, Iowa.

The Schomer General War Thesis Committee announces an award of $10,000 for the best successful refutation of Abraham S. Schomer's thesis—"The Discovery of the Hidden Root-cause of War, and the Scientific Way to Control and Prevent War," which is now being released through the various newspapers. The refutation should not contain more than 2500 words, with no more than an equal number of words in argument or clarifying statements. The closing date is September 15, 1929. Manuscripts may be submitted to Chairman, Ernest W. Tiegs, Dean, University College, University of Southern California, Seventh and Los Angeles Sts., Los Angeles, Calif.

The Step Ladder, Journal of the Order of Bookfellows, offers in honor of its late poetry editor, a prize of $100 for the best poem published in its pages during 1929. Award will be made by a jury of distinguished poets and critics. Poems to be eligible for this prize must not have been published elsewhere than in The Step Ladder at the time the award is made. Any poem accepted by the editors in the regular way and printed in one of the ten issues of The Step Ladder for 1929 is considered entered in the competition. Address The Step Ladder, 1223 E. 53rd St., Chicago, Ill.

The Stratford Magazine, 289 Congress St., Boston, Mass., offers quarterly prizes of $100 each for the best poems published in the magazine during the year. The next prize will be given for the best poem published during April, May and June.

The Stratford Company and the Extension Magazine are offering a prize of $2000 for the best novel dealing with Catholic life. The contest is open to all American writers of fiction—Catholics and non-Catholics alike. The contest closes October 1, 1929. The $2000 prize is for the first serial and book rights. The author retains the dramatic and screen rights, and the second serial rights. The prize-winning novel will be published in book form by The Stratford Company, and serially in Extension Magazine. In addition to the $2000 prize, the author of the successful novel

LOUISE E. DEW

Consulting Editor

New York City

All manuscripts receive my personal attention with a view to constructive assistance, according to the individual need of each client.

REVISION CRITICISM PLACING

Circulars Upon Request

Wishing Tree Lodge, Clinton, Conn.

GROTTS

Literary Trio, Butler, Illinois

We teach story writing—
Manuscripts Criticised—
Reading rates reasonable—
Opinion candid.

STORIES — ESSAYS — SERMONS

Address—Grotts Literary Trio, Butler, Ill.

Prize Story

Magazine

WANTS diversified fiction—stories of adventure, romance, mystery, humor or sentiment—gripping stories of human interest and dramatic situations.

Unusual stories that have been considered too strong or too daring—stories that other editors have been afraid to publish—may find favor with this publication that is unfettered by editorial precedents.

Short stories should be from 4,000 to 10,000 words and serials from 20,000 to 50,000 words.

Cash paid immediately upon acceptance of stories.

Current issue of PRIZE STORY now on sale at all newsstands.

Address manuscripts to

PRIZE STORY MAGAZINE

Suite 638, 33 W. 60th St., New York, N. Y.

Absolutely Unsalable

when I received them,—yet, after my editing, these stories were sold to well-known publishers.

"The Demon Demonstrator" .....Munsey's
"Greater Love" .....I Confess
"Delta Justice" .....Young's Magazine
"Fortitude" .....Breezy Stories
"What's Wrong With Aviation?" .....Collier's
"Derelicts" (Novel) .....Dorrance & Co.
"Quits" .....Ace-High
"A Matter of Honor" .....National Sportsman
"Honor of the Force" .....Danger Trail
"A Jekyll-Hyde Experience" .....True Story

Dozens of others classed as hopeless by critics and rejected repeatedly by magazines, were sold after revision to Blue Book, Argosy, Adventure, Black Mask, Blade & Ledger, 10-Story Book, Wide World, Western Story, Popular, Brain Power, Flapper's Experience, and others. If you are in need of literary assistance—criticism, revision, or sales—my service, backed up by ten years experience, will give your work the best possible chance. Write for terms, etc.

RANDAL JULIAN CARNES

Criticism — Revision — Sales

Former Magazine Editor—Literary Agent Since 1918

306 Elton Building, Tallapoosa, Ga.

Recommended by Editors

ROBERT THOMAS HARDY

Play-Broker and Authors' Agent

55 West 42d St., New York City

Plays, Books, Magazine Fiction, Articles, Motion Pictures, etc. Send for circulars.

Authors—Special

I will type your MSS. neatly, accurately and promptly for 40 cents a thousand words. Poetry, 1 cent a line. Write for special rates on various items of service. If you like me—retain me; if you don't like me—fire me.

JOS. F. ROBINSON

5733 Holden Street Pittsburgh, Penna.

Test Your Story Writing Ability FREE

Dr. Burton

Many potential writers don't know their own dormant ability. Dr. Burton's Analysis Test indicates your power to create plots, characters that live, to understand motives, etc. It's a splendid test of your story instinct. Send for this free Analysis, try it, and receive expert critic's opinion, also booklet, "Short Story Writing." **LAIRD EXTENSION INSTITUTE,** 576 Laird Bldg., Minneapolis, Minn.

Look at This Special Offer

That you may know the quality of our service we will type one MS. of not more than 8000 words for you at 25c per thousand. Free carbon. Send fee with manuscript.

THE OLIVER TYPING BUREAU

N. W. OLIVER, Secretary

Typist to Exacting Authors

MANSFIELD, ... TENN.

VERSES WANTED

FOUR LINE VERSES FOR

Birthday — Friendship — Bon Voyage — Convalescence — Wedding — Graduation Cards, etc.

Send for particulars.

HOLMES COMPANY

161 W. Harrison St., CHICAGO

Literary Student Writer's Names

We can furnish at this time names of people who desire to learn to Write Short Stories as follows:

4,767 Names from 1928 Letters

7,188 Names from 1927 Letters

These names were taken from the original letters of inquiry. Write for particulars and copy of ad that brought the inquiries.

L. C. SCOTT

707 Ripley St., Davenport, Iowa

will be paid royalties on the book. Manuscripts submitted in this contest must be typewritten, and must contain from 75,000 to 110,000 words. In submitting manuscripts, authors may use either a pseudonym or their real name. The Editors of The Stratford Company, and of the Extension Magazine reserve the right to purchase any other stories of merit submitted in the contest that may meet the requirements of either or both. They also reserve the right to reject any or all manuscripts submitted in this contest. Manuscripts must be typed and submitted to The Catholic Novel Prize Contest, care of The Stratford Company, Publishers, 289 Congress St., Boston, Mass.

True Story Magazine, 1926 Broadway, New York, will award until further notice, a series of nine prizes each month for true stories—$1000, $600, $400, two prizes of $200 each, and four of $150 each. All stories must be written in the first person, based on facts that happened either in the lives of the writers, or to people of their acquaintance, proper evidence of truth to be furnished by writers on request. Manuscripts, to be considered for the contest must be addressed to True Story Manuscript Contest, Dept. C-98. A manual describing the technique of the true story will be furnished on request to anyone asking for it by name, "Facts You Should Know About True Story".

MISCELLANEOUS

Big Story Magazine, 80 Lafayette St., New York. Monthly, 25c; $3. Editor, F. L. Ellsworth. "Uses long romantic novels of 70,000 or 75,000 words in length. Can use a wide variety of stories, but prefer those with a slight tone of sophistication. Material reported on in ten days to two weeks. Payments made on acceptance, at 2c a word and up."

National Retail Lumber Dealer, 326 W. Madison St., Chicago. Monthly, 10c; $1. Editor, Lyman M. Forbes. "We use stories up to 2500 words telling how retail lumber dealers have increased business or profits through efficient management, yard arrangement, business systems, advertising, clever displays, merchandising stunts. We are particularly interested in stories about dealers who have developed house-to-house selling on remodeling, roofing, shingle siding, hard wood flooring, private garages and even building of new homes, with financing. Prefer to have writers query us before sending in articles such as those suggested, but shall be glad to receive short items of interest to retail lumber dealers at any time. We use no news items from writers not on our staff. We use photographs for which we pay $1 each. Material reported on within two weeks. Payment made on publication, at 1c a word."

Live and Learn, 488 Main St., Hartford, Conn. Monthly, 25c; $2. Editor, Louis Blumer. The Scientific Natureopath was combined with Live and Learn in December, 1928. "We are now in the market for one or two fiction stories for each issue and prefer subjects of absorbing human interest covering all sorts of social problems. A detective or mystery story of not more than two or three installments would be acceptable, provided there is plenty of action in the denouement. In addition to these, we shall continue to accept articles on health and also articles covering a wide variety of subjects holding the reader's attention."

Packing and Shipping, 30 Church St., New York. Monthly, 25c; $2. Editor, S. A. Wood, Jr. "Articles desired on the packing, handling and distribution of merchandise. This might include packing operations in a large shipping room, showing methods of packing and types of containers used, also descriptions of other shipping room equipment. Motor truck and other handling equipment used by shipper. Practices of railroads and steamship lines in handling, loading and transferring shipments. Information on storage warehouses and their equipment. Payment made on publication, at ½c a word; 50c to $1 each for photographs."

An Exceptional Offer

We have on hand a limited number of bound volumes of THE WRITER'S MONTHLY that it is our great privilege to offer to readers who may want them as a library of technical authorship.

These bound volumes are for 1916, 1917, 1918, (1919 is out of print) and 1920—one volume covering a year; 1921, 1922, 1923, 1924, 1925, 1926—two volumes to a year. Thus there are in all sixteen large volumes in the set, strongly bound in red cloth, offered individually at $2 per volume, postpaid.

But we would much prefer to sell sets complete, and for this reason we make the exceptional offer of the entire set, sixteen $2 volumes at $25, complete, in one payment; or $30 in installments, payable $10 with the order and the balance at $5 a month.

This set is a veritable encyclopedia of practical literary information. Articles by writers of experience and ability deal with every conceivable phase of authorship. Complete books are printed serially, viz; My Kind of Photoplay, by A. Van Buren Powell; Writing with Applied Purpose, by Robert W. Neal; A Commonsense Method of Writing English (Writing Good English), by J. Berg Esenwein; Plotting the Short-Story, by Culpepper Chunn; Editorials and Editorial Writing, by Robert W. Neal; Writing Popular Songs, by E. M. Wickes; Syndicating Newspaper Features, by R. F. Carter; News and News Writing, by Robert W. Neal; Hints on Story Writing, by J. Berg Esenwein; Authors, Publishers and Producers, by Willis B. Rice; Literary Salesmanship, by John Hammond Churchill, and many others.

THE WRITER'S MONTHLY

Springfield, Massachusetts

THE WRITER'S MONTHLY,
Springfield, Mass.

I enclose $25 in full payment for sixteen bound volumes of The Writer's Monthly, years 16-1926 inclusive. (excepting 1919).

I enclose $10, first payment on the above set; the balance of $20 I will pay in regular month-payments of $5 each.

I enclose $.....at rate of $2 a volume for years as follows:.....

.....

Send books at once to: *(Cross out form not used)*

.....

.....

29

Spicy Stories, 120 W. 42nd St., New York. Monthly, 25c; $2.50. Editor, Natalie Messenger. "Use light, snappy, peppy, humorous stories with sex predominant. Short-stories from 3000 to 4000 words; novelettes about 7000 words; serials of 10,000 words, in three parts. Material paid for on publication, at 1½c a word."

Soldier Stories, 271 Madison Ave., New York. Monthly, 20c; $2. Mng. Editor, C. A. Freeman. "Stories must feature action with a clear plot, and must move rapidly. War is the theme of Soldier Stories—any war—with soldier or sailor heroes. Soldier of fortune material is as acceptable as that of the organized variety. Spy stories, or secret service stories if the operatives are members of the army or navy, or operate for these departments, can be used. Humorous stories of the service will also receive consideration if there is a well-defined plot. Short-stories should preferably be from 5000 to 6000 words. For exceptional yarns, shorter or longer latitude is permitted. Novelettes should be from 9000 to 12,000 words, and novels from 12,000 to 30,000 words. We never use serials, and verse only once in a blue moon. We use no feature articles or photographs, and we supply our own filler material. With us the woman theme is subordinated—the less of it in a story, the better. Our own artists supply illustrations, and we purchase no others. The frequent need is for shorts, and novelettes. We are overstocked with World War matter, as well as China and the West Indies. We are also ahead on Foreign Legion matter. Soldier Stories could use stirring tales of bygone wars, redolent of action and the clash of steel, storming of castles, chivalry, etc. Manuscripts should be submitted to the Managing Editor."

True Strange Stories, 1926 Broadway, New York. Monthly, 25c; $2. Editor William Randorf. "Use only fact stories written in dramatized, fictionized style. Photographs are desired in connection with these stories. At the present moment we need material from 3000 to 7000 words in length. All stories for use in the magazine must be based on some strange event, occurrence or character, and must be capable of being documented. Manuscripts are usually reported on within two weeks. Payment on acceptance, at the rate of 2c a word."

Western Restaurant, Suite 709, Union League Bldg., Los Angeles, Calif. Monthly, 20c; $2. Editor, Howard B. Rose. "We use only western material and have our staff furnishing material from all western centers."

Aeronautics, 608 S. Dearborn St., Chicago, Ill. Monthly, 25c; $2.50. Editor, Harley W. Mitchell. "Use feature articles from 2000 to 3000 words, that are specific, accurate and interesting. Photographs used. Manuscripts reported on at once, and payment made on acceptance."

Frontier Stories has been purchased from Doubleday, Doran & Co., Inc., by Fiction House, Inc., 271 Madison Ave., New York. William Henry Cook will be the new managing editor of the magazine, which, beginning with the June issue, will be printed under the Fiction House imprint.

Society News, Planters Bldg., St. Louis, Mo. Monthly, 50c; $5. Mng. Editor, J. G. Hartwig. "We are in the market for short-stories of 1500 to 2500 words, of life in society, or stories of a similar nature. We will also buy articles about period furniture, antiques, and articles which are of interest to the owner of the estate and the owner of the residence. Such articles should be accompanied by photographs. Poems and some jokes will also be purchased. Payment on publication."

New McClure's, with the March issue, suspends as a separate publication and will be combined with Smart Set Magazine, 221 West 57th St., New York. The combined magazine will be designed to appeal particularly to young women.

The Hartford Weekly Guide, P. O. Box 428, Hartford, Conn. Howard R. Stevens, Publisher, reports: "We are interested in

Editorial Criticism

Do you want to know what the editor of a big magazine would say about your story—if he had time to consider your manuscript separately and fully?

What would it be worth to you to know in advance whether your story was likely to meet editorial approval? And if not, wherein its essential failure lay?

As a writer, working alone, you necessarily experience difficulty in getting sufficiently outside your work to judge it editorially, nor have you the training to judge it as an editor would.

You want to know—

The major faults of the manuscript.

Whether the theme is an appealing one.

Whether the characters are real.

Whether the incidents are plausible.

How to get the most out of the plot.

About slips that would seriously mar the story.

Where to send the story.

These and many more questions it would profit you to have an answer to, given out of the sure knowledge and ripe experience of an editor.

We cannot undertake "to revise and make absolutely salable;" but we can tell you what revision is needed, and how to go about it. We will tell you what you ought to know for your own and for the manuscript's good.

Moreover, although we maintain no "placing" service, our thorough knowledge of editorial preferences, constantly augmented through sources of information not open to everybody, enables us to suggest a considerable variety of possible markets in most cases, and with such accurate prejudgment that criticised manuscripts are often sold.

Fees

For the criticism of each separate short-story, article, novelette or novel.

1000 words or less	$1.00
Between 1000 and 1500 words	1.50
" 1500 and 2000 "	2.00
" 2000 and 2500 "	2.50
" 2500 and 3000 "	3.00
" 3000 and 3500 "	3.25
" 3500 and 4000 "	3.50
" 4000 and 4500 "	3.75
" 4500 and 5000 "	4.00
" 5000 and 5500 "	4.40
" 5500 and 6000 "	4.80
" 6000 and 6500 "	5.20
" 6500 and 7000 "	5.60
" 7000 and 7500 "	6.00
" 7500 and 8000 "	6.40
" 8000 and 8500 "	6.80
" 8500 and 9000 "	7.20
" 9000 and 9500 "	7.60
" 9500 and 10000 "	8.00

Over 20,000 words, 35c for each 500 words or fraction thereof up to 40,000 words. Over 40,000 words, 30c for each 500 words or fraction thereof.

The minimum fee is $1.00. Each manuscript is charged for separately and not in groups.

Photoplay Criticism, $2.00 for a synopsis or scenario of not more than 1000 words; 75c for each additional 500 words.

Verse Criticism, $1.00 for each poem of twenty lines or less—the minimum price.

Song Criticism, $1.50 for each song-poem. Music is not criticised.

Play Criticism, $10.00 for a one-act drama, or for the first act of a longer play; $5.00 for each additional act.

These fees do not include postage for return, which should always be enclosed.

Manuscript Service Department

The Home Correspondence School

Springfield, Mass.

securing short-stories not in excess of 300 words, but preferably in the neighborhood of 200. No western stories are desired, but good clean cut stuff that will appeal to the average person. We also can use a number of jokes, wise cracks, and cartoons similar to those used in Life or Judge. Payment will be better than average rates and will be governed by the quality of material submitted."

Loving Hearts, 67 West 44th St., New York. Monthly, 20c; $2. Editor, M. Zimmerman. Use short-stories from 5000 to 7000 words; novelettes from 12,000 to 20,000 words; and serials from 40,000 to 50,000 words. Material paid for on publication, at the rate of 1c a word.

Soccer World, 7 East Broadway, New York. Weekly. Editor, Louis Minsky. "A new magazine devoted solely to the kicking game. We will not be in the market for any articles as we will devote ourselves mostly to supplying news. What we do desire, however, is correspondents in the large Soccer centers throughout the country who can send us reports of important games and also news of the game in their area. Prospective correspondents must have a thorough knowledge of the game. Writers, in corresponding with us, are asked to submit an initial report of an important game or development or otherwise acquaint us with their qualifications."

Tales of Danger and Daring, 1926 Broadway, New York. Monthly, 25c; $2.50. Editor, Joseph Cox. "Uses outdoor action of the adventure type and is particularly anxious to get stories laid in the out-of-the-way places of the world and written by men who have done more than merely to look up the locale in the public library. Spurious stories of the exotic places of the earth are getting to be too painfully transparent. Surely there are still some authors who travel occasionally. War stories and westerns can be used, but they must be above average. Complete novelettes up to 20,000 words will be bought and serials between 30,000 and 100,000 words. Want particularly short short-stories, and anxious to get good fact articles about real adventures or adventurers that can be illustrated by photo for its rotogravure section. If the author can supply his own photographs his articles will have so much the better chance of acceptance. Photos without articles are also bought. At present in need of stories laid in Callao, Archangel, Addis Abeba or Benin. Material is reported on within two to three weeks, and payment made on acceptance, at the rate of 2c a word.

The World's Greatest Stories, 1926 Broadway, New York. Monthly, 25c; $2.50. Editor, Henry Lieferant. "Uses only reprint material; about fifteen short-stories and two serials. It is an all-fiction magazine. The selection is made on the basis of genuine value, regardless of the fame or obscurity of the author. We do not go out for names, but for stories which can truly be classified as great. Naturally the table of contents will include many classics, and the names of authors famous in every country in the world. This does not mean that stories not yet recognized as classics will be excluded. There are no limitations in subject matter, setting or length. The character sketch is as welcome as the tale of adventure; the humorous story as desirable as the tragedy. The one requirement set by rule is that the stories chosen must be of literary excellence, and treat artistically some authentic phase of life. When submitting material, writers should mention where the story has already appeared, and who owns the reprint rights. In the case of translations, a statement of translation rights must accompany manuscripts. Material is reported on in two weeks. Payment is made on acceptance, at a minimum rate of $50 per story."

Automobile Digest, 22 E. 12th St., Cincinnati, Ohio. Monthly, 20c; $2. Associate Editor, N. R. Meyer. "Automobile Digest is adding a section devoted to the 'Super-Service Station' and can use good stories on stations giving: Tire Service and Sales

A Coupon Advertisement

For remittance enclosed, you may send me

THE PHOTOPLAY SYNOPSIS

By A. Van Buren Powell

$1.75 Postpaid

A book of 310 pages on practical photoplay writing.

The author is a professional playwright, formerly of The Vitagraph editorial staff.

He lets you in on his own processes in making an actual screen play.

To
The Home Correspondence School
Springfield, Mass.

Clip and Send Today

For use, clip and sign

$1.75

ENCLOSED IS FOR

The Working Principles of GRAMMAR

Every writer needs a grammar — here it is! Simple, plain, satisfactory. All the fundamentals understandably dealt with.

The Home Correspondence School
Springfield, Mass.

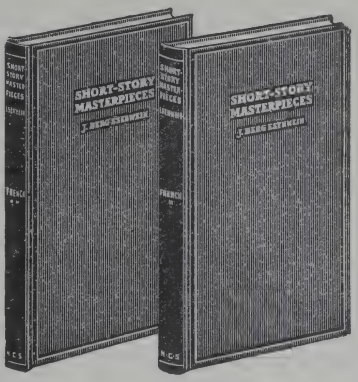
For Desk Use or Self-Study

My name and address is

.....

.....

French Short-Story
Russian Short-Story
MASTERPIECES



Edited by
J. BERG
ESENWEIN
2 volumes
to each set
$2.00 a set

Charming Volumes—Stories by the Chief Masters

CONTENTS

VOLUME I. FRENCH

General Introduction: The French Short-Story.
Essays: Francois Coppee and His work; Guy de Maupassant, Realist; Alphonse Daudet, Man and Artist. Prosper Merimee, Impersonal Analyst; Pierre Loti, Colorist.
Stories: The Substitute; Moonlight; The Pope's Mule; The Taking of the Redoubt; The Marriage to the Sea.

VOLUME II. FRENCH

Essays: The Many-Sided Balzac; Ludovic Halevy, Parisian; Andre Theuriet, Humanist; Theophile Gautier, Lover of Beauty; Anatole France, Former Man and New.
Stories: An Episode under the Terror; The Insurgent; La Bretonne; The Mummy's Foot; Juggler to Our Lady.

VOLUME III. RUSSIAN

General Introduction: The Russian Short-Story.
Essays: Pushkin and the New Era; Gogol, the First Russian Realist; Turgenev the Emancipator; Tolstoi, Artist and Preacher.
Stories: The Snow-Storm; The Cloak; The District Doctor; A Long Exile.

VOLUME IV. RUSSIAN

Essays: Dostoevski, Apostle to the Lowly; Korolenko, the Exile; Garshin, the Melancholiac; Chekhov, Recorder of Lost Illusions; Andreev, Apostle of the Terrible; Gorki, the Bitter.
Stories: The Tree and the Wedding; The Old Bell-Ringer; Four Days; In Exile; Silence; Comrades.

Dainty volumes suitable for gifts; bound in blue cloth with gilt tops.
French Short-Story Masterpieces, two volumes, postpaid, $2.00
Russian Short-Story Masterpieces, two volumes, postpaid, $2.00.

I ENCLOSE REMITTANCE

$2.00 for French Masterpieces
$2.00 for Russian Masterpieces
(Cross out either if not wanted)

Name .....

Address .....

.....

—Battery Service and Sales—Car Washing — Greasing — Lubrication — Engine and Upholstery Cleaning—Brake Service —Refinishing—Body and Fender Work—Gas and Oil Sales and Accessory Sales. The purpose of the department is to encourage the installation of specialized service departments in the already-established gas-and-oil station and to point the way to success for readers following the trend of the 'super-service' or 'one-stop service' plan. Photographs should accompany all stories. Payment made on acceptance."

Artists and Models Stories, 104 W. 42nd St., New York. Monthly, 25c; $2.50. Editor, Madeline M. Heath. "Use dramatic stories or stories with emotional appeal. Must have art setting, and art atmosphere. Short-stories of 3000 to 7000 words; novelettes from 9000 to 12,000 words; and serials of about 8000 words per installment. Material reported on in two or three weeks. Payment on publication, at the rate of 1c a word."

Beach and Pool Magazine, 2239 S. Michigan Ave., Chicago. Monthly, 20c; $2. Editor, Earl K. Collins. All articles written by staff members.

The Book League Monthly, 100 Fifth Ave., New York. Monthly; $10. Editor, Issac Don Levine. "Book reviews and literary criticisms in general, in addition to one complete current book, are solicited. At present no outside contributions are needed. Material is reported on within a week. Payment on publication, at the rate of 2c a word."

Charm, 50 Bank St., Newark, N. J. Monthly, 35c; $4. Editor, Lucie E. Tassig. "We use manuscripts about 1500 words long. New Jersey subjects interest us most. We do not accept fiction or poetry. Our household, beauty and fashion editors take care of the articles dealing with those subjects. We pay from $50 to $100 for an article, depending on the reputation of the author and the worth of the manuscript. Photographs of New Jersey people and special photographs are solicited, as a rule. We report on manuscripts in about a week's time. Payment on acceptance."

Airplane Stories, 120 W. 42nd St., New York. Monthly, 25c; $2.50. Editor, William L. Mayer. "Aviation action stories of any locale and of any length. Manuscripts reported on within one week to one month. Payment made between acceptance and publication, at a minimum rate of 1c a word."

Complete Aviation Novel, 120 W. 42nd St., New York. Monthly, 20c; $2. Editor, Willliam L. Mayer. "Aviation fiction of any locale and of any length. Features one complete novel each month. Shorter stories are included also. Manuscripts reported on within one week to one month. Payment between acceptance and publication, at a minimum rate of 1c a word."

World War Stories, 120 W. 42nd St., New York. Monthly, 25c; $2.50. Editor, William L. Mayer. "Action and humorous fiction of the World War. Stories may be any length. Material reported on within one week to one month. Payment made between acceptance and publication, at a minimum rate of 1c a word."

Zeppelin Stories, 120 W. 42nd St., New York. Monthly, 20c; $2. Editor, William L. Mayer. "Lighter-than-air fiction of any length and locale, featuring zeppelins, balloons, etc. Material reported on within one week to one month. Payment between acceptance and publication, at a minimum rate of 1c a word."

Michigan Business Farmer, Mt. Clemans, Mich. Fortnightly; 50c. Editor, Milon Grinnell. Uses actual human-interest happenings among the rural folks. A story that gives the name, address and experience of some farmer who has made a conspicuous success of his business because of particular methods is welcome. Articles 1000-3000 words on the business side of farming—topics like rural cred-

How Can I Break Into the Magazines?

WRITING FOR THE

MAGAZINES

By J. Berg Esenwein

$1.75

postpaid

If you are vitally interested in what present-day editors want and how they want it written, if you have hitherto asked this question in vain, send for this, one of Dr. Esenwein's helpful books. The problem is approached from a new angle, and the demonstration is conclusive.

The Writer's Monthly, Springfield, Mass.

Send for book catalogue

How to Write Plays For the Stage!

THE TECHNIQUE OF

PLAY WRITING

By Charlton Andrews

Author of many play successes.

$1.75

postpaid

The nineteen chapters and five appendices of this book bring out every point in play writing and play marketing. It is the most practical and useful of all books on this subject for beginner or for anybody. You can't go wrong with this book.

The Writer's Monthly Springfield, Mass.

Send for it today.

A complete manual of instruction in the writing of the moving-picture play

Writing The Photoplay

J. BERG ESENWEIN

AND

ARTHUR LEEDS

The thoroughness of this treatise, which has been completely revised, will commend itself to anyone who desires to learn about the make-up of the modern photoplay. Subjects treated are: the photoplay script, its form and preparation; the title; synopsis and plot, cast of characters; the scenario; the scene-plot and its purpose; leaders and inserts; what you can, cannot and should not write; comedy; specimen scripts; and marketing.

$2.65

Mail to
THE HOME CORRESPONDENCE SCHOOL
Springfield, Mass.
I enclose $2.65 for "Writing the Photoplay".

.....

.....

its, marketing associations, rural taxes, co-operation and organization, and the farmer in politics. Runs a serial, or uses several short-stories with lots of action in them. The principals and the setting should at least smack of rural life. Photographs if of farm scenes. Rates for the average run of material from $3 to $5 per thousand words.

Michigan Farmer, 1632 Lafayette Blvd., Detroit, Mich. Weekly, 3c; 50c. Editor, I. R. Waterbury. "We use rural experiences, stories of farm and home life, feature articles, short stories and poems." Payment at end of the month for articles used during the month.

Nature Magazine, 1214—16th St., N. W., Washington, D. C. Monthly, 35c $3.00. Editor, Percival S. Ridsdale. "We use articles pertaining to animals, birds, flowers, plants, trees, astronomy, water, fish, and in general, any natural history subject—all of which must be accompanied by photographs or other satisfactory illustrations." Payment on acceptance at 1c a word.

The Ohio Farmer, 1013 Rockwell Ave., Cleveland, Ohio. Weekly, 5c; $1.00. Editor, Walter H. Lloyd. Short-stories from 1000 to 2500 words; serials up to 100,000 words with preference around the 50,000 mark. Occasionally special articles and photographs of an agricultural nature. Payment on publication of special matter and on acceptance for fiction and serials.

Pacific Dairy Review, 78 Clay St., San Francisco, Calif. Weekly, $1.00. Editor, Wm. H. Saylor. Feature articles relating to dairy husbandry, accompanied by photographs; also photographs of scenes relating to dairy husbandry. Payment on publication.

Girlhood Days, 9th and Cutter Sts., Cincinnati, Ohio. Weekly, 80c. Editor, Miss Helen Welshimer. Stories which appeal to teen-age girls. The stories must first of all be interesting. Prefers that the moral of the story be not too obvious, but rather that the unfolding plot reveal high ideals of girlhood in action. Likes stories with a good plot, some mystery, a degree of heart appeal and a satisfying climax. Manuscripts reported on by the 15th of the month following receipt. Payment on acceptance at 1/3c a word up."

The Girls' Weekly, 161 Eighth Ave., N., Nashville, Tenn. Weekly. Editor, Novella Dillard Preston. Baptist. For girls 9 to 14. Short-stories and serials not over 1200 words an installment with wholesome adventure and reasonable achievement; short informational articles and articles on things to make; religious verse. Pays on acceptance at $1 to $5 for stories and articles; $1 to $2 for verse."

Girls' World, 1701 Chestnut St., Philadelphia, Penn. Monthly, 50c. Editor, Owen C. Brown. Baptist. Stories of 2000 to 2500 words for girls 13 to 16 years of age inclusive; articles illustrated by photographs of 700 words or less; ideas for parties and games; and girls' Sunday-school class, school and club activities. Seasonal stories (that is, for Christmas, Easter, Memorial Day, etc.) should be submitted at least four months in advance. Pays on acceptance at ½c a word.

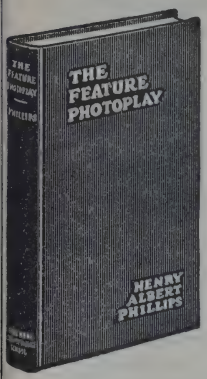
Golden Now, Elgin, Ill. Weekly, 50c. A four-page Sunday-school paper for mothers of little ones in the Cradle Roll department of the Sunday-School. Brief articles, 50 to 500 words on the training of infants in conduct, how to tell them about God, and about religion. A few articles giving games and plays to teach little children. In these articles, games and plays, only one point should be brought out.

DISCONTINUED

The Aesthete Magazine, 32 W. Randolph St., Chicago.
Motor Truck, Pawtucket, R. I.
Theatre 1929, New York.
Child Play Magazine, Cleveland, Ohio.

The Feature Photoplay

BY HENRY ALBERT PHILLIPS

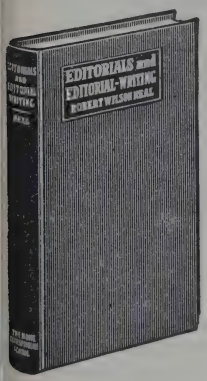


This book deals with the plot, technique and complete treatment of the modern multiple — real screen drama.

Gives full working plans, sequences, development and scenario.

$2.00 Postpaid

The Writer's Monthly
Springfield, Mass.



Editorials and EditorialWriting

By Robert Wilson Neal

$3.00

Foreword by
Henry J. Haskell,
The Kansas City Star

A Complete Treatise

on the purpose, structure, and management of editorials, together with a large number of analyzed examples. A book of great value for newspaper workers, and for all who wish to learn how to write editorials.

THE WRITER'S MONTHLY,
Springfield, Mass.
I enclose $3.00 for
EDITORIALS AND EDITORIAL WRITING

Name .....

Address .....

.....

Writing Good English

By J. Berg Esenwein

Everything that a writer should have in the way of practical language guidance.

"Writing Good English" is a book of commonsense instruction for writers, for desk use or for study. "Writing Good English" sets forth the everlasting principles of the English tongue in a logical order of ideas, thoughts and final expression.

"Writing Good English" uses the "how" method—how to develop vocabulary, how to enrich your words and phrases, how to attain variety in expression, how perplexing points of punctuation, paragraphing, etc., may be mastered.

$2.00

The Home Correspondence School,
Springfield, Mass.

Please send me "Writing Good English," for which I enclose $2.00.

Signed .....

Address .....

.....

6-29

Answers to Inquiries

A. K. H., Rowley—We do not believe that any writer can claim exclusive rights for the expression "rock-ribbed shore." There is a great deal of misconception with regard to what constitutes plagiarism. There can be no title to words or phrases. Anyone can make up a phrase for words are common property, and who is going to say who used this phrase first? It would be a serious condition of affairs indeed if writers were obliged to discover whether a phrase had been used before or not, before making use of it, on penalty of prosecution.

T. M. H., Austin, Texas—Whenever a poem is published in a magazine or a newspaper, that constitutes a first publication, whether the writer receives any compensation for the printing or not. He is thereafter debarred from offering such poem elsewhere unless he states at the time of submission that the poem has theretofore been printed. The same rule holds true with regard to poems that have been printed in a privately published collection. In our opinion you would be ethically wrong in offering poems from your book without telling the editors to whom they were offered that they had previously been printed; and it is our opinion also that if you did tell them so, they would reject the verses. Your better plan would be to write entirely new poems and submit them.

E. C., Rutledge, Tenn.—It is not strictly necessary for you to obtain the permission of the editors of newspapers to which you have contributed poems for the inclusion of these poems in a proposed compilation, but it would be ethical for you to do so. There is really no copyright conflict, ordinarily, in connection with the printing of poems.

H. H. G., Twin Falls—If, in selling your book-length juvenile story to a magazine, you specifically reserved all but the first serial rights, you are the owner of the book rights, and you are at liberty to dispose of them. Book publication in advance of serial publication would, in all likelihood, be disapproved by the magazine owning the first serial rights; but simultaneous book publication might be allowed, after the first two or three instalments had appeared. Very often magazine editors and book publishers settle matters of this kind between themselves, with the consent of the author. There would be an ethical objection, even if you had the right, against bringing out the book simultaneously without informing the magazine editor that purchased the serial rights, but there would be no objection to asking this editor for permission to publish as a book.

T. G. H., Winter Haven—The whole matter of authors' rights is discussed in "Where and How to Sell Manuscripts", from which we quote as follows: "The expression 'second serial rights' means the right to publish a manuscript in some publication other than the one in which it originally appeared. For example, the American Magazine might purchase a manuscript, and after arranging with the author for second serial rights, might dispose of these rights to a syndicate, to be sold in turn to newspapers or minor magazines under the copyright of the original owner. Second serial rights are, of course, not obtainable until after material has already been published in serial form. If the author retain the second serial rights he is at liberty to trade for the sale of them after the material has been published in book or serial form.

Authors, here's your best book friend for 1929!

WHERE AND HOW TO SELL MANUSCRIPTS

By WILLIAM B. McCOURTIE

NEW EDITION NOW READY, revised to date. All kinds of literary markets. Hundreds of new ones. Nearly 500 pages covering United States, Canada, Great Britain and the Colonies. Arrangement in 70 groups. Through cross-references, topical and alphabetical indexes, information is instantly accessible. Full requirements direct from editors.

How to Prepare

Manuscripts for publication; how to approach editors; how to safeguard your rights as an author; how to copyright your material; how and when to send out the various types of literary material to best advantage; how to be your own alert, successful salesman.

Where to Sell

Novels, short-stories, books, newspaper features, plays, anecdotes, syndicate stuff, serials, jokes, greeting card verse, drills, stories for children, photoplays, photographs, farm and home helps, trade paper material, etc.

Features in this Guide Not in any other Book

Novels, short-stories, books, newspaper magazine "slants" specified; complete coverage of what the writer wants to know; both alphabetical and classified arrangements; annual prize contests; house organs listed; roster of labor and fraternal papers; copyright and author's rights clearly explained; topical index.

Send for This Great Opportunity Book Today!

Read This

An invaluable storehouse where facts are neatly shelved and easily accessible.—The Bookman.

Almost priceless for those who may use it.
—Cincinnati Post.

To markets found in "Where and How to Sell Manuscripts" I have sold over 500 stories.
—H. Lewis Raybold.

The most accessible and complete listing yet made for the writer anxious to sell his wares in the proper channels.—San Francisco News Letter.

An encyclopedia of information for veteran writer or beginner.—Lynn Item.

A book that is a library in itself.
—Miami Daily News.

The writer without this volume is doing himself an injustice.—Lexington Herald.

"Where and How to Sell Manuscripts" answers all of the questions on the subject that anyone could profitably ask.—Columbus Sunday Dispatch.

It is a real encyclopedia of fact and information and suggestions.—Jewish Tribune.

Highly recommended to the beginner as well as the established writer.—Norfolk & Western Magazine.

The most comprehensive and convenient sales guide for writers.—Kansas City Star

Scrupulously exact as to detail, and approved by buyers and sellers of every kind.—Syracuse Herald

There is nothing from the preparation of a manuscript to its final disposal which is not explained here.—Mother's Home Life

The Home Correspondence School,
Springfield, Mass.

I enclose $3.50 for which please send me a copy of "Where and How to Sell Manuscripts"—fifth edition.

Name .....

Address .....

6-29 .....

What Caddell Discovered by a Chance Call

Wise was at his desk when Caddell, a recent acquaintance, dropped in. Soon they were talking shop.

"I've about quit writing," Caddell remarked. "I don't know where to send my manuscripts. What happened to that one about the stenographer who got fired, started a duplicating service, and collects $3600 a year from her old boss for form letters and mailing?"

"*You Win* took it; not printed yet."

"*You Win*? New one on me. How about those verses—'O give me the country,' wasn't it? Sold them?"

"Yes. One of the farm papers. Another set came back. Editor said a good many of his readers would take the verses literally and miss the point. I'll have to pick a paper whose readers are more used to suggestion—not so literal. *Car Doctor* and *Our Roads* have accepted little articles, and today I got a check from *Grocers' Stores*—five jokes, five dollars."

Caddell shook his head.

"You get wise to a lot of markets."

Wise picked up a magazine and passed it over.

"That's one of the big reasons—THE WRITER'S MONTHLY. Its market notes are full of tips. I got the hint for those jokes there, looked over a copy of *Grocers' Stores*, and sent jokes that fitted. That one sale will pay my year's subscription to the MONTHLY and two dollars over. Of course there are tips for more than small stuff. I've received as high as fifty dollars for an article I'd never have thought of doing if THE WRITER'S MONTHLY hadn't given me the idea. I sent in my renewal today. It's an investment—pays me its cost in a single sale."

Caddell drew his patent pencil. "I'm going to it," he exclaimed. "I can do the stuff. My trouble has been to find out where to send it. Three dollars a year. If I can't make more than that I'm a ditch digger. What's the address?"

"THE WRITER'S MONTHLY, Springfield, Mass. If you want an up-to-date list of thousands of markets in addition to current market tips, order the new edition of McCourtie's WHERE AND HOW TO SELL MANUSCRIPTS at the same time. It's the most useful list you can find. For the MONTHLY and the WHERE AND HOW there's a combination price of $5.00."

Caddell held out his hand. "No time like the present. Let me have an envelope and a sheet of paper."

[How to speak fluently and forcefully before an audience]

The Art of Public Speaking

By J. Berg Esenwein and Dale Carnagey

An inspirational working handbook of instruction for all who would become efficient public speakers. The only book that laughs at rules and puts the speaker completely in possession of his own powers.

$2.15 Postpaid

The Writer's Monthly
Springfield, Mass.

For use, clip and sign

FOR REMITTANCE ENCLOSED, SEND

THE PHILLIPS
PLOT FILE

The Phillips Plot File and Collector is a large, strong, handsome, polished wooden box file, to hold plot data, newspaper clippings, and literary material generally.

With the file, 200 special envelope containers are supplied, to be used as outlined in The Universal Plot Catalogue, a book that gives the key to the effective use of the data for plot making, and that is supplied as a part of the outfit.

$8.00 complete

(To those already possessing the book, the file and containers alone will be sent for $7.00)

Signature and address

.....

.....

To THE WRITER'S MONTHLY
Springfield, Mass.

Individual Manuscript Envelopes

Strong oblong brown kraft envelopes, well gummed, that will carry your manuscripts in good condition—

Of the right size to contain folded manuscripts written on 8½ x 11 paper —the outside envelope not too big and the inside envelope not too snug—

50 coming-back envelopes (size 4⅛ x 9½) printed neatly with your name and address (three lines only) and 50 going-out envelopes (size 4½ x 10⅜) printed with your name and address as a corner card, $2.50 postpaid.

Brown kraft envelopes to send manuscripts flat, especially made for this purpose—

The outside envelope plenty big enough to send sizeable manuscripts, and the inside envelope to hold them comfortably—

25 of each size, (10 x 13, and 9½ x 12) printed with name and address (three lines only) $3.00 postpaid.

The Writer's Monthly

Springfield, Mass.

Eugene O'Neill

is now associated with the BOOK LEAGUE OF AMERICA as a member of its distinguished

BOARD OF EDITORS

EDWIN ARLINGTON ROBINSON
VAN WYCK BROOKS
HAMILTON HOLT

EDWIN EMERY SLOSSON
GAMALIEL BRADFORD
FRANK L. POLK

You may still participate in this exclusive book program *at the old price of but 75c a book!!*

Read the Best in Current Literature

Each month, members of the Book League of America receive one complete **NEW** book—one of the most important and significant productions of the month, chosen by the distinguished Board of Editors. This new book is delivered to your door, postage free, as soon as the regular trade edition appears. Among the new books thus far sent our members are:

Zola and His Time: Matthew Josephson
Winter Words: Thomas Hardy
The Rebel Generation: Jo Van Ammers-Kuller
Prima Donna: Pitts Sanborn
Instinct and Intelligence: Major R. W. G. Hingston, M.C.

These current books are bound in the Continental manner, in magazine form of luxurious richness. Each book is prefaced by a specially prepared critical analysis and supplemented by timely literary articles and features, contributed by such notable figures as John Macy, Robert Morss Lovett, Padraic Colum, Mark Van Doren, Bertrand Russel, St. John Ervine, and many others.

NEVER before have booklovers shared in such a *bargain* as this! Unparalleled in the history of book distribution, it brings you the BEST in the literature of *today* and *yesterday* at an average cost of but 75 cents a book! Amazing economy—plus sterling quality. With a book program that appeals to the most discriminating, the Book League of America has launched the most advanced literary movement of our time. This is *your* opportunity to participate—*now, before the price goes up!*

Note, elsewhere in this announcement, the representative selections of new books for current reading—and of established books for your permanent library. *All* are works of high distinction. Think, then, of receiving 24 such books a year at an average cost of but 75 cents a book! Surely you want the details of this exceptional opportunity. Send today for the free descriptive folder explaining the two-fold program—how it keeps you abreast of the finest NEW books; how it helps you build a distinguished library of the living books *of all time.*

Build a Library of Established Masterpieces

In addition to 12 new books a year, Book League Members select for themselves 12 books of established reputation from a recommended list, culled from the masterpieces of all time—the kind of books every booklover wants always at hand. Beautifully bound in cloth, with the League's own insigina and specially designed title page, they exemplify the finest book craftsmanship.

Among the titles from which you can make **YOUR SELECTION** are:

The Dance of Life: Havelock Ellis
The Education of Henry Adams: Henry Adams
Tristram: Edwin Arlington Robinson
The Return of the Native: Thomas Hardy
The Travels of Marco Polo: Marco Polo
The Way of All Flesh: Samuel Butler
Crime and Punishment: Fyodor Dostoevsky
Marius The Epicurean: Walter Pater
Outline of History: H. G. Wells
South Wind: Norman Douglas
Palgrave's Golden Treasury: Francis Palgrave
The Golden Bough: Sir James G. Frazer
Moby Dick: Herman Melville
Walden: Henry D. Thoreau
Innocents Abroad: Mark Twain
Daisy Miller: Henry James
Autobiography of Benvenuto Cellini
The Conspiracy of Pontiac: Francis Parkman
Thais: Anatole France

The Book League of America, Dept. 44
100 Fifth Avenue, New York City

Please send me details of your program, embracing the best literature of today and yesterday, at an average cost of but 75 cents a book.

Name .....

Address .....

City .....State.....

Mail Coupon for Details

THE BOOK LEAGUE OF AMERICA

100 FIFTH AVENUE NEW YORK CITY

BOOKS FOR WRITERS

Children's Stories and How to Tell Them

By Marietta Stockard, well known oral story-teller, and J. Berg Esenwein

This is the most complete book on writing and telling little stories to children. No one who is interested in the children's story should be without this volume.

$1.75

Writing The Photoplay

By J. Berg Esenwein and Arthur Leeds

This book is an encyclopedia of photoplay writing in the compass of 383 pages. "No more helpful volume could be placed in the hands of the photoplaywright," says Homer Croy. Complete information is given regarding photoplay forms, both scenario and synopsis, leaders, titles and subtitles, plot, treatment of characters, preparation of manuscripts, with examples, specimen scripts, and marketing suggestions.

$2.65

The Photoplay Synopsis

By A. Van Buren Powell

Author of "Everybody's Girl" and other photoplays

This book approaches the writing of the photoplay from a new direction. It is equally valuable to the author who wishes to adapt his published story for movie use and to the writer who wishes to work out an original plot in modern synopsis form. The author takes us step by step through the actual preparation of a screen story, which is printed in full as a model.

$1.75

WRITING GOOD ENGLISH

By J. Berg Esenwein

This book has been written expressly for those who, unsure of themselves in writing, want to be guided through the difficulties of composition, punctuation, and other troublesome things likely to defeat good expression.

$2.00

THE HOME CORRESPONDENCE SCHOOL

Springfield, Mass.

Training for Authorship

How to write, what to write, and where to sell

DR. ESENWEIN

Cultivate your mind. Develop your literary gifts. Master the art of self-expression. Make your spare time profitable. Turn your ideas into dollars.

Courses in Short-Story Writing, Versification, Journalism, Play Writing, Oral Story Telling, etc., all taught personally by Dr. J. Berg Esenwein, for many years editor of Lippincott's Magazine, and a staff of literary experts. Constructive criticism. Frank, honest, helpful advice. Real teaching.

One pupil has received over $5000 for work written mostly in spare time. A physically handicapped student has written a successful novel for young girls. Another student received over $1000 before completing her first course.

There is no other institution or agency doing so much for writers, young or old. The universities recognize this, for over one hundred members of the English faculties of higher institutions are studying in our Literary Department. The editors recognize it, for they are constantly recommending our courses. Students themselves recognize it for they are eager to tell what this training has done for them.

We publish **The Writer's Library** of thirteen volumes (descriptive pamphlet on request). We publish **The Writer's Monthly** also. Besides our teaching service, we offer a manuscript criticism service open to students and non-students. Write for particulars. 150-page catalogue free, and full information regarding courses and prices.

Please address

The Home Correspondence School

Established 1897 **Dept. W., Springfield, Mass.** **Incorporated 1904**

Please mention The Writer's Monthly when writing advertisers

UNIVERSITY OF ILLINOIS-URBANA
3 0112 114704072